

SCULPTURE AND ICONOGRAPHY

Cuddapah District Temples

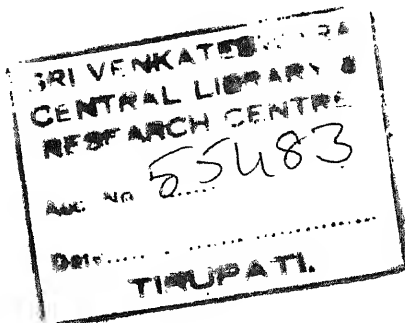
A. GURUMURTHI



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PREFACE

The Temples of Cuddapah district have beautiful and rare sculptural and iconographical wealth. Many temples of the Cuddapah district were studied and documented by the present author of which the temples at Chilamkūr, Pushpagiri, Attirāla, Animela, Voṇtimiṭṭa and Gaṇḍikōṭa are noted for their varied and rich sculptural and iconographic art. Loose sculptures and images of gods and goddesses which are collected from different places of the district and exhibited at Pushpagiri, and in the Museums at Mylavaram and Cuddapah are also recorded and studied. A study of these sculptural wealth and their distribution over the region reveals the nature of religion and religious sects, the themes and their narration, the social and cultural aspects of different periods in successive stages.

So far no attempt has been made for the systematic study of the sculptural and iconographic art of this region which forms an independent geographical and administrative unit under different dynasties. Only a few individual sculptures of the Chennakēśava temple at Pushpagiri are studied by Dr. V. Kameswara Rao and C. Sivaramamurti.

Among the sculptures of this region some unique and rare iconographic forms like Mahāmṛityuñjaya, Naṭarāja, Gaṅgādhara, Lakuliśa etc., and some puranic narrative stories like Kirātārjunīyam, episodes from Rāmāyaṇa are noticed. This work is thoroughly revised part of my doctoral thesis entitled "Select Temples of Cuddapah District: A study" submitted to the S. V. University and approved for the award of the Degree in 1983. In this a sincere attempt is made to bring to light and analyse the sculptural and iconographic art of the region. After tracing mythological and textual descriptions of a particular deity or theme of a narrative sculpture, a series of the examples found in the temples of the region are discussed in chronological order. All the sculptures are grouped and studied thematically. Accordingly the book has altogether eight chapters. A brief introduction forms the first chapter. In the second chapter various forms of Gaṇapati and Brahmā are discussed along with their examples noticed in the Cuddapah district. Several forms of Viṣṇu and his *avatāras* are studied in the third chapter. In the fourth chapter, Śiva and his various forms are discussed in detail of which many examples are noticed among the sculptures of the region. In the fifth chapter the iconographic forms of Kumāra, Sūrya and Manmatha are studied. The female deities — Lakṣmī, Pārvatī, Durgā and Mahiṣāsuramardini find their place in the sixth chapter. Sculptures from the Rāmāyaṇa and the Mahābhārata, and other important sculptural forms are studied in the seventh and eighth chapters respectively. The work is strengthened with a good number of illustrations in the form of photo plates.

In the preparation of this work I have received help from a number of scholars and institutes. I am most grateful to all of them. However, in specific, I wish to pay my respects to Dr. V. Kameswara Rao, Professor and Head, Dept. of History, Sri Venkateswar University who was my Research Supervisor. I am deeply indebted to him for his invaluable guidance and constant encouragement during the course of this study. I express my deep gratitude to Prof. Ajay Mitra Shastri, Prof. S.H. Ritti and Late Prof. A.L. Basham who have so kindly and graciously gone through my work and gave valuable suggestions. I record my sincere thanks to Dr. Y. Gopala Reddy, for his suggestions in the preparation of this work. I am also grateful to Dr. N.S. Ramachandra Murthi, Dept. of Archaeology and Museums Govt. of Andhra Pradesh, for his help and encouragement. I record my warm thanks to Dr. K.S.S. Seshan, University of Hyderabad, for his constant help and encouragement.

Late Prof. Niharranjan Ray was kind enough to discuss with me about my project when he visited the Dept. of History, S. V. University as a Visiting Professor. He gave helpful guidelines for this study.

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I am grateful to the authorities of the Tirumala – Tirupati Devasthanams for providing me financial assistance in the publication of this work. Last but not the least I owe much to my parents who in a variety of ways extended their support and co-operation in bringing out this volume.

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INTRODUCTION

The temples of Cuddapah district are noted for their abundant sculptural and iconographical wealth. One of the early sculptures of Āndhradēśa is probably the plaque found at Peddamuḍiyam in Jammalamaḍugu taluk. It is of great interest for the study of the evolution of Sculpture and iconography in Āndhradēśa. This plaque is assigned to the period of Viṣṇukuṇḍins and that of the early rule of the Pallavas which extended to some of the Āndhra districts during the time of Siṁhaviṣṇu.¹ The plaque has the figures of Gaṇēśa, Brahmā, Narasimha, Śivalinga, Viṣṇu, Dēvi, Umāmahēśvara with Nandi, Lakṣmī as Śrīvatsa symbol and Mahishāsuramardini. All these figures are shown with a single pair of arms except Mahishāsuramardini which is four armed. The sculptures of Viṣṇu and Śiva found on the pillars of the Agastyēśvara temple at Chilamkūr are the next important examples of the early period.

The sculptures found at Attirāla, some of the loose sculptures found at Pushpagiri, the figures of Brahmā and Dakṣiṇāmūrti found in the niches of Śākṣimallēśvara temple were the products of the Chōḷa sculptors. A Gangādharamūrti form of Śiva, a favourite theme of the imperial Chōḷa king Rajendra Chōḷa I, is found at Attirāla. Two examples of Lingodbhavamūrti are noticed at Animela and Pushpagiri. Another important sculpture is the image of Lakulīśa found at Pushpagiri. The provenance of this sculpture indicates the spread of Pāśupata Śaivism in this region. The Saptamātrika panels are noticed in most of the temples of the region.

The story of *Kirātārjunīyam* formed a favourite theme for the sculptors since the days of the Pallavas as found at Mahābalipuram. This theme is found at Chilamkūr, Attirāla, Pushpagiri and Animela in Cuddapah district. During the Vijayanagara period the *Avatāras* of Viṣṇu, and several exploits of Krishṇa attained importance, and there also emerged certain new cults like Rāma and Āñjanēya. The two epics *Rāmāyaṇa* and *Mahābhārata* and the *Bhāgavata* have been an eternal source of inspiration for the sculptors to decorate the exterior walls of temples. The out standing examples are found in the Chennakēśava group of temples at Pushpagiri, the Sangamēśvara temple at Attirāla, the Kōḍaṇḍarāma temple at Voṇṭimiṭṭa and the two temples of Gaṇḍikōṭa. In the following pages an attempt is made to study the sculptural and iconographical features of all the gods and goddesses found in the temples of the district.

GAṆAPATI AND BRAHMA

GAṆAPATI

Gaṇapati, popularly known as Ēkadanta, Gajānana, Gaṇēśa, Vināyaka, etc., is one of the most interesting of all the gods and goddesses of the Hindu pantheon not only on account of his importance but also because of his iconographical peculiarities. Several interesting sculptures of Gaṇapati are found in the temples under our survey.

The texts mention several varieties of this deity. These forms can be generally divided *sthānaka*, *āsina*, *nṛitta*, *yānaka* and *Dēvisahitamūrti*.

The image of Gaṇapati may be represented as sitting or standing. The standing images may be either in *samabhanga*, or with a few bends in the body i.e., *dviḥbhanga* or *tribhanga* type. In the case of the sitting image, it should have its left leg folded and resting on a seat, while the right leg has to be crossed so as to rest on the left thigh. He should carry *pāśa* and *ankuśa* in the upper hands, *mōḍaka* and *danta* in the lower hands. The god should be accompanied by his mount, the mouse.¹

An example of Gaṇapati image is noticed on the *kakshāsana* of the *sabhāmaṇḍapa* of the Trikuṭeśvara temple at Pushpagiri. This image conforms to the above description. Here the image of Gaṇapati is shown seated. He is adorned with *kirītamakuta*. He has four arms of which the upper hands carry an *ankuśa* and a serpent, and the lower hands hold a broken tusk and a *mōḍaka*. His mount, the mouse, is absent here.

Another image of Gaṇapati found in the pillared cloister of the Vaidyanātha temple at Pushpagiri also conforms to the description found in the texts. Gaṇapati is shown here as *Āsinamūrti*. He is adorned with *kirītamakuta*, necklace, *yajñōpavīta*, *nāga-udarahandha* and anklets. He has four arms and carry in the upper right hand *ankuśa*, in the upper left hand *pāśa* in the lower right hand broken tusk or *danta* and in the lower left hand *mōḍaka*. The proboscis is turned to his left and touches the *mōḍaka* or sweetmeat. His mount is shown on the pedestal.

On a pillar of the *mahāmaṇḍapa* of the Kōḍaṇḍarāma temple at Voṇṭimiṭṭa, the figure of Gaṇapati is represented in a seated posture. This is also carved according to the description found in the texts. He is four armed and holds a *paraśu* in the upper right hand, a *pāśa* in the upper left and a *modaka* in the lower left. The lower right hand is broken. He is adorned with *kirītamakuta*, *grāivēyakas*, *yajñōpavīta*, *nāga-udarahandha*, and *ardhōruka*. The mouse the mount of the god, is carved below.

NṚITTA GAṆAPATI

The image of the Nṛitta Gaṇapati should have eight hands, in seven of which should be held *pāśa*, *ankuśa*, cakes, *kuṭhāra* (a kind of axe), *danta*, *valaya* (a quoit), and *aṅguliya*

(a ring); the remaining hands should be freely hanging so as to be helpful in the various movements of the dance. The left leg should be slightly bent, resting on the *padmāsana*, and the right leg also bent and held up in the air.²

A beautiful example of this form of Gaṇapati is found in the Indranāthēśvara temple, Pushpagiri (Pl. 1). In this sculpture the pot bellied Gaṇapati dances with his right leg bent and placed on the ground, left leg bent and raised slightly and its toe touching the ground. The dancing deity is adorned with *kiriṭamakuṭa*, *channavīra*, *yajñōpavīta*, *udarabandha*, *mañjīras* and *ardhōruka*. He has four arms. He carries a *paraśu* in the upper right hand, a *sarpa* in the outstretched upper left hand, a *mōdaka* in the lower left hand and broken tusk in the lower right hand. Though the deity is engaged in the art of dancing, his proboscis turned to left is trying to take the *mōdaka* in his left hand. Here the sculptor is successful in depicting the special interests of the god in the sweetmeats and at the same time the pot bellied and the elephant headed deity is shown dancing with so much of ease. His mount, the mouse, is shown below his right leg on the pedestal. This image deviates from the textual description. The texts prescribe eight hands, whereas this image has only four arms.

Another image of Nṛīta Gaṇapati is noticed on the *kakshāsana* of the Trikūṭēśvara temple at Pushpagiri. Here, the deity has four arms. He carries an *aṅkuśa* in the upper right hand, a *sarpa* in the upper left; a *daṇṭa* in the lower right and a *mōdaka* in the lower left. Musicians are represented on either side of Gaṇapati.

On the north wall of the *antarāḷa* of the Chennakēśava temple (Chennakēśava group of temples) at Pushpagiri, is carved another beautiful and interesting image of Nṛīta Gaṇapati (Pl. 2). This image also does not conform to the description of the texts. This image, in all respects, is identical to the first example. In this, the deity dances by keeping his slightly bent right leg on a pedestal while the left leg bent at the knee is raised. He has four arms and holds a *kūṭhāra* in the upper right hand, a *sarpa* in the out stretched upper left, and a *daṇṭa* in the lower right. The lower left hand is broken. He is adorned with *kiriṭamakuṭa*, *grāivēyakas*, *uraḥsūtra* (chest band), *udarabandha* decked with pearls, *yajñōpavīta*, *ardhōruka* and *kīṅkinis*. The mouse, his *vāhana*, is shown on the pedestal.

LAKSHMĪ GAṆAPATI

It is stated in Aghōraśivāchārya's *Kriyākramadyōt*, that the image of Lakshmī Gaṇapati should have eight hands, and carry in them parrot, pomegranate, lotus, water vessel of gold set with rubies, *ankuśa*, *pāśa*, *kalpakalata*, and bud of the plant called *bāṇa*. Water should be shown to be flowing from the proboscis. But the *Mañtramahōḍadhi* states that Lakshmī Gaṇapati should have three eyes and should hold in two of his hands *danta* and *chakra*, while another hand should be in the *abhaya* pose. Nothing is said about the fourth hand. Evidently the fourth arm is intended to hold Lakshmī in embrace. It is stated also that the goddess should be sculptured so as to be embracing Gaṇēśa with one of her arms; she should carry a lotus in another hand.³

An example of Lakshmī Gaṇapati is sculptured on a pillar of the south entrance *maṇḍapa* of the Sangamēśvara temple at Animela. In this, Gaṇapati is shown seated with the right leg hanging down the seat and the left leg folded at the knee and resting on the seat. Dēvī is shown seated on his left lap with her legs hanging down. The god has only four arms as prescribed by *Mantramahōḍadhi*. He holds an *ankuśa* in the upper right hand, the *pāśa* in the upper left, a *daṇṭa* in the lower right and the lower left hand embraces the goddess and rests on her buttocks. Lakshmī has two arms and carries a lotus in the right hand while the left hand is kept in *lōlahasta*.

VISHNU

Vishṇu, the most popular among the Hindu gods, is one of the Hindu Trinity. He is the protector-god. Of the three gods of Hindu triad, Vishṇu being preserver, appears most-humane. "Strictly speaking, according to Śrī-Vaiṣṇava Theology, the lord is one. Yet because of His inner dynamic vitality and His creative activity, He is comprehended by men in different modes, appearances, form and energies."¹

Out of mercy, one of his infinite qualities, Vishṇu chooses to take forms and shapes, to make appearances, to undertake activities, etc. by which he may be apprehended. They are his *Vyūha*-, *Avatāra*-, *Mūrti*-, and *Śakti*- modes of revelation, as well as other forms. The four *Vyūha* modes of Para Vāsudēva are Vasudeva, Samkarshana, Pradyumna and Aniruddha. Vishṇu manifests himself in terrestrial shapes as well as in his "*Apara*" forms. Important among these are the *Avatāras* of the Supreme one in animal, half-animal-half-human and human forms. The reason behind these visible and familiar forms is for the welfare of the universe.²

Images of Vishṇu are generally represented in one of three attitudes, that is, *sthānakamūrti* (standing), *āsana-mūrti* (sitting), or *śayana-mūrti* (reclining). The images in each of the three attitudes are classified further into the *yōga*, *bhōga*, *Vīra* and *abhichārīka* varieties depending on some general attitudes. On the basis of the number of the subordinate deities and other beings found in association with the central Vishṇu image, they are again classified into *uttama*, *madhyama* and *adhama*.

Among the Vishṇu *Sahasranāmas* or thousand names found in the *Anuśāsanaparyāṁ* of the *Mahābhārata*, twenty four are considered most important. They are differentiated from each other on the basis of the position and contents of the hands. The images of Viṣṇu and his other forms may be either alone or accompanied by one or two Dēvis. *Parivāradēvatās* or attendant deities are located in separate shrines. It is only in the case of the *Śayanamūrti* or the reclining image that the attendant deities, sages and demons are generally found.³

ĀSĪNAMŪRTI (SEATED FORMS).

On a pillar of the *mukhamaṇḍapa* of the Agastyāśvara temple at Chilamkūr, the figure of Vishṇu is shown seated with the right leg hanging down the seat and the folded left leg resting on the seat. The deity has four arms. He holds *chakra* (edge in profile) in the upper right hand and the *śankha* in the upper left. The lower right arm rests on the left leg and its palm is broken. The deity is adorned with *kirīṭamakuṭa*, *prabhāmaṇḍala* round his head, *makara* and *chakra kuṇḍalas*, *grāvīyakas*, *channavīra*, *yajñōpavīta*, *udarabandhā* and *ardhōruka*. There are two male devotees on either side seated in *utkūṭikāsana* and keeping their hands in adoration. Above the image there are two *makaras* facing each other and a garland coming out of their mouths (Pl. 5).

Another image of Vishṇu is depicted on the same pillar at the same place. In this, Vishṇu is represented as *Āsinamūrti* seated on *padmapithā* with the right leg hanging down the seat and left leg folded and resting on the seat. The deity has four arms and holds the *chakra* in the upper right hand, the *śaṅkha* in the upper left, a sword in the lower right hand and keeps the lower left hand stretched in *sūchi hasta* pose. The lower left hand seems to be pointing out at the lower panel in which Āñjanēya and Garuḍa are represented. The deity wears *kiriṭamakuta*, *channavīra*, *yajñōpavīta*, *udarabandha* and *ardhōruka*. Below this panel, the figures of Āñjanēya and Garuḍa are represented. Both of them are holding an huge oval-shaped object which is placed on the head of a squatting lion in between the two.

On a pillar of the *mahāmaṇḍapa* of the Kōḍaṇḍarāma temple at Vontīmīṭṭa, Vishṇu is shown seated with the right leg hanging down and the left leg folded and resting on the seat. The deity has four arms and holds a lotus in the upper right hand, the *śaṅkha* in the upper left hand, a lotus in the lower right hand and the *chakra* in the lower left hand. He is adorned with all the ornaments.

On another pillar at the same place, the figure Vishṇu is represented as seated with the right leg hanging down and the left leg folded and resting on the seat. The deity has four arms. He keeps the *chakra* in the upper right hand, the *śaṅkha* in the upper left hand, a blown lotus in the lower right hand, a lotus bud in the lower left hand.

STHĀNAKAMŪRTI (STANDING FORMS).

A standing image of Vishṇu is found in the *mukhamaṇḍapa* of the Agastyēśvara temple, Chilamkūr. Here Vishṇu, represented as *samapādasthānakamūrti*, has four arms. The god holds the *chakra* in the upper right hand, the *śaṅkha* in the upper left, a *gada* in the lower right and keeps the lower left in *katihasta* pose. He is adorned with *kiriṭamakuta*, *channavīra*, *yajñōpavīta*, *udarabandha*, *mēkhala* and *ardhōruka*.

The best example of the standing form of Vishṇu is the image enshrined in the *garbhagṛiha* of the Saumyanāthasvāmī temple at Nandalūr. Standing in *samabhanga*, the deity has four arms; the lower right and left hands are in *abhaya* and *katihasta* poses respectively; and carries *chakra* in the upper right hand and *śaṅkha* in the upper left. The deity is crowned by *kiriṭamakuta* and adorned with *makara* and *chakra kuṇḍalas*, *channavīra*, *yajñōpavīta*, *pūrṇōruka*, and *lakshmi* symbol on his chest.

On the *adhiṣṭhāna* of the Umamahēśvara temple at Pushpagiri, the figure of Vishṇu is sculptured very beautifully. Here Vishṇu is shown standing in *samabhanga* and has four arms. He holds *chakra* in the upper right hand, *śaṅkha* in the upper left, and keeps the lower right hand in *abhaya* and the lower left in *katihasta* pose. The figure of Vishṇu is adorned with *kiriṭamakuta*, *makara* and *chakra kuṇḍalas*, *ardhōruka* and other ornaments. To the right of Vishṇu is a seated male figure keeping his two hands in *añjalimudra*.

On the north wall of the *antarāla* of the Chennakēśava temple at Pushpagiri, Vishṇu is depicted as *Sthānakamūrti*. Vishṇu stands in *samapādasthānakā* posture within a *prbhāmaṇḍalas*. He has four arms holding *śaṅkha* in the upper right hand, *chakra* in the upper left hand, *gada* in the lower left hand, and keeps the lower right hand in *abhaya*. His head is crowned by a *kiriṭamakuta* and he is adorned with *makara kuṇḍalas*, *grāivēyakas*, *channavīra*, *yajñōpavīta*, *udarabandha*, girdle buckled with *simhamukha* and *pūrṇōruka*. On either side of, the god at the bottom there are two female figures holding *chāmaras*.

Another example of Vishṇu is noticed on the north wall of the *garbhagṛiha* of the same temple. Represented in *samapādasthānika* posture, the god has four arms. He carries *chakra*

and *śaṅkha* in the upper right and left arms respectively, *gada* in the lower left and keeps the lower right in *abhaya*. He is adorned with *kirīṭamakuta* and other ornaments.

On the south wall of the *garbhagṛīha* of the same temple an image of Vishṇu is depicted in *samapādasthānaka* posture. The deity has four arms and holds *śaṅkha* in the upper right hand, *chakra* in the upper left, *gada* in the lower left and keeps the lower right hand in *abhaya*. He is adorned with *kirīṭamakuta*, *makarakuṇḍalas*, *graiṇēyakas*, *channavīra*, *yajñōpavīta*, *udarabandha* decked with pearls, *mēkhala* and *pūrnōruka*.

In another example found on the north wall of the of the *antarāla* of the Santānamallēśvara temple at Pushpagiri, Vishṇu is shown standing erect within a *prabhāmaṇḍalā*. He is adorned, with *kirīṭamakuta*, *graiṇēyakas*, *channavīra*, *yajñōpavīta*, *udarabandha*, and *ardhōruka*. The deity has four arms and holds *śaṅkha* in the upper right hand, *chakra* in the upper left, *gada* in the lower left hand and keeps the lower right hand in *abhaya*.

On a pillar of the southern entrance *maṇḍapa* of the Sangamēśvara temple at Animela, the figure of Vishṇu is sculptured as standing in *samabhanga*. The god has four arms. He carries *śaṅkha* in the upper right hand, *chakra* in the upper left, keeps the lower right in *abhaya* and holds *gada* in the lower left hand. He is adorned with *kirīṭamakuta*, *vanamāla*, *yajñōpavīta*, *pūrnōruka*, and other ornaments. To the right of Vishṇu stands another male figure wearing *kirīṭa*, *vanamāla*, etc. He has two arms and keeps them in *añjalimudra*.

On another pillar at the same place, Vishṇu is represented as standing in *samabhanga*. The deity has four arms and holds *chakra* in the upper right hand, *śaṅkha* in the upper left, keeps the lower right in *abhaya* and the lower left in *katyavalambita* pose. He is adorned with *kirīṭamakuta*, *kēyūras*, *yajñōpavīta*, *channavīra* and *pūrnōruka*. A male and female figures standing to his right and left respectively are paying their obeisance to the god by keeping their hands in *añjalimudra*.

On either side of the passage of the *gōpura* gateway of the Mādhavarāya temple at Gaṇḍikōṭa, there are two identical images of Vishṇu. Here, Vishṇu is shown standing in *dvibhanga* and has four arms (Pl. 40). He carries *chakra* in the upper right hand, the *śaṅkha* in the upper left, *gada* in the lower left and keeps the lower right hand in *abhaya*. He wears an ornate crown studded with pearls, *makara* and *chakrakuṇḍalas*, *graiṇēyakas*, *channavīra*, *hāra*, *maṇimēkhalai*, *vanamāla* and *pūrnōruka*. The sculpture is surmounted by a pleasingly arranged *makara tōrana* with a *kīrtimukha* at the apex.

ANANTAS'ĀYI (S'AYANAMURTI OR RECLINING FORMS)

The *S'ayanamūrti* or reclining images of Vishṇu are divided in to (i) *Yōga*, (ii) *Bhōga*, (iii) *Vīra* and (iv) *Abhichārīka* forms. The image of *Yōga S'ayanamūrti* should have only two arms. About a fourth of the body should be somewhat raised; and the remaining three-fourths should be lying flat upon the serpent bed. The right hand should be placed near the pillow so as to touch the *kirīṭa*. The left hand bent at the elbow, should be held in the *kaṭaka* pose or this hand may be made to be parallel to the body so as to touch the thigh. The right leg has to be stretched out, while the left, should be slightly bent. By the side of this reclining image there should be Bhṛīgu and Mārkaṇḍēya, and near the feet, the demons Madhu and Kaiṭabha, while on the lotus issuing from the navel of Vishṇu there should be Brahmā. The *Bhōga S'ayanamūrti* form may have two or four arms and should be recumbent as in the case of *Yōga S'ayanamūrti*. One of the right hands should be made to touch the *kirīṭa* or stretched towards the head. One of the left hands is to be made to lie parallel to the body so as to rest upon the thigh. The Goddess Lakshmi should be seated

near the head of the recumbent figure, so as to be in contact with his shoulders. She should have in her right hand a lotus and keep her left hand in the *kaṭaka* pose. The image of Bhūdēvī should be shown seated near the feet of Vishṇu so as to make her touch his left foot. She should hold a *nīlōtpālā* in her right hand and keep the left hand in the *kaṭaka* pose. On the right side of Vishṇu there should be the seated image of Mārkaṇḍēya, and corresponding to it on the left, there should be the image of Bhrigu. There should be the images of Brahmā and Śiva in the sitting posture. Near the feet of Vishṇu the demons Madhu and Kaiṭabha should be represented in a ferocious attitude indicating their tendency to rush into violent action, their legs below the knees hidden within the waves of ocean. Brahmā should be seated on the lotus which issues from the navel of Vishṇu; on his right there ought to be the five *Āyudha-purushas* and Garuḍa. Above the figure of Garuḍa on his right there should be the figure of Surya. Similarly to the left of Brahmā there should be shown Aśvinīdēvatas, Tumburu and Nārada, represented as young children, and also Chandra, the Moon. Besides these, there should also be the guardian deities of the eight quarters and Apsaras waving *chāmaras*. A group of gods and votaries as described above makes the central figure of *Bhōga Śāyanamūrti* belong to the *uttama* class. If the figures of Tumburu and Nārada and Dīkṣās are absent, it would belong to the *madhyama* class; and if the figures of the Pūjakamunis and the Apsara damsels be further wanting in the group, it would then belong to the *adhama* class.¹⁰

An example of Vishṇu as *Bhōga Śāyanamūrti* of *adhama* class is found on a pillar in the *mukhaṃaṇḍapa* of the Agastyēśvara temple at Chilamkūr. Here Vishṇu reclining on the serpent bed with his right leg bent at the knee and resting on the thigh of the stretched left leg, has four arms. He keeps the upper right hand under his head and the lower right hand on the serpent bed. The upper left arm bent at the elbow with its palm near the hood of the Ādiśēsha holds *śaṅkha* while he keeps the lower left hand straight on the body. The god is richly ornamented with *kirīṭamakūṭa*, *graiṇyakas*, *channavīra*, *yajñopavīta* and *udarabandha*. He wears *ardhōruka*. *S'ridevī* seated at his feet is pressing his outstretched left leg. Instead of two demons Madhu and Kaiṭaba, only one is represented below the coils holding a sword and shield in his two hands. Above the image of Vishṇu there is the figure of Brahmā, seated in the middle of the lotus flower issuing out from the navel of Vishṇu.

In another example, found on the north wall of the *garbhagrīha* of the Chennakēśava temple at Pushpagiri, Vishṇu is shown reclining on the coils of Ādiśēsha. The five headed hood of Ādiśēsha spread over the head of the god serves as a canopy and also a *prabhāmaṇḍala* for the god. The deity keeps his slightly bent left leg on the right leg. Only two arms are visible. He keeps his left hand stretched parallel to the body, and the right hand below his head. He is adorned with *kirīṭamakūṭa* and other ornaments. The right leg rests on the lap of Śrīdēvī. The goddess seated at the feet of the god has two arms. She presses the leg of Vishṇu with the left hand and holds a lotus in the right hand. This is also an example of *Bhōga Śāyanamūrti* of the *adhama* class.

An image of Anantaśāyī was found in the Pennar river near Gaṇḍikōṭa and is now preserved in the museum at Mylavaram Dam near Jammalamaḍugu. This is also an example of *Bhōga Śāyanamūrti* of the *adhama* class. In this, Vishṇu is shown as reclining on the coils of the serpent Ādiśēsha which has a five headed hood spread as a canopy and *prabhāmaṇḍala* behind the head of the god. The deity has four arms. He keeps the upper right arm below the head and the lower right is broken. He carries *śaṅkha* in the upper left hand and stretches the lower left hand parallel to the body. He keeps the right leg straight with its foreleg resting upon the lap of Śrīdēvī, while the left leg bent at the knee crosses the right leg just below its knee. He is adorned with *kirīṭamakūṭa*, *channavīra*, *graiṇyakas*, *makara* and

chakrakunḍalas, *yajñōpavīta*, *udarabandha* and *pūrṇōruka*. The figure of Śrīdēvī represented in seated form with her legs hanging down holds a lotus in the right hand and presses the right foot of the god with the left hand. She wears *kiriṭamakuta*, *channavīra*, *grāivēyakas*, *kuchabandha*, and *pūrṇōruka*. Above the image of Viṣṇu is the figure of Brahmā seated in the middle of the lotus issued from the navel of Viṣṇu.

VISHṆU AS DĒVĪSAHITAMŪRTI

Viṣṇu is also shown in company with Lakshmī, his consort. The goddess is generally seated on the thigh of the god. The right hand of the goddess should be thrown round the neck of Viṣṇu whose left hand, in turn should be made to pass round her waist. In her left hand, Lakshmī, should hold a lotus. Siddhi should stand near Lakshmī and Viṣṇu with *Chāmara*. Garuḍa should be shown to bottom right. The *āyudhapurushas* representing the *śaṅkha* and *chakra* should stand by the side of Viṣṇu. In front there should be Brahmā and Śiva with their hands held in the *añjali* pose. This is the Lakshmī Nārāyaṇa form as described in the texts.¹¹

On the north wall of the *garbhagriha* of the Chennakēśava temple at Pushpagiri, a beautiful image of Lakshmī Nārāyaṇa is noticed. In this sculpture, Viṣṇu is depicted as seated in *sukhāsana* with his right leg hanging down the seat and left leg folded and resting upon the seat. Dēvī is seated on his left lap with her two legs hanging down. The god has four arms and carries *chakra* and *śaṅkha* in the upper right and left and respectively; and keeps the lower right in *abhaya* while the lower left hand embraces Dēvī and rests on her left shoulder. He is adorned with *kiriṭamakuta*, *makara* and *chakrakunḍalas*, *grāivēyakas*, *channavīra*, *yajñōpavīta* and *pūrṇōruka*. Dēvī holds a lotus in her right hand and keeps the left one hanging down. She wears *kiriṭamakuta*, *pūrṇōruka* and other ornaments.

In another example, found on a pillar of the southern entrance *maṇḍapa* of the Sangamēśvara temple at Animela, Viṣṇu is depicted in seated form with the right leg hanging down and the left leg folded and resting on the seat. The deity has four arms and holds *chakra* in the upper right hand, *śaṅkha* in the upper left, keeps the lower right in *abhaya* while the lower left hand embraces the Dēvī seated on his left lap and rests on her left shoulder. The goddess has two arms and holds a lotus in the right hand and keeps the left hand hanging down in *lōlahasta* pose.

On a pillar of the *maḥāmaṇḍapa* of the Kōḍaṇḍarāma temple at Voṇṭimiṭṭa, the figure of Viṣṇu along with the Dēvī is represented. Viṣṇu is shown seated on a pedestal with the right leg hanging down the seat and left leg folded and resting on the seat. He has four arms and holds *chakra* in the upper right hand, *śaṅkha* in the upper left hand and keeps the lower right hand in *abhaya* while the lower left embraces Dēvī round her waist. He is adorned with *kiriṭamakuta*, *grāivēyakas*, *channavīra*, *yajñōpavīta* and *pūrṇōruka*. The goddess seated on the left lap of her lord, has two arms. She holds lotus in the right hand and keeps the left hand in *lōlahasta* pose. She wears *kiriṭamakuta*, necklace, *kuchabandha* and *pūrṇōruka*.

Bronze images of Viṣṇu and his two consorts Śrīdēvī and Bhūdēvī are found in the Mūlasthānēśvara temple at Pottapi. They seem to belong to a Vaishṇavite temple. In this, Viṣṇu is shown as *samapādashānakamūrti*. He has four arms and holds *śaṅkha* in the upper right hand, *chakra* in the upper left hand, *gada* in the lower left hand and keeps the lower right hand in *abhaya*. The deity is adorned with *kiriṭamakuta*, *makarakunḍalas*, *channavīra*, *grāivēyakas*, *yajñōpavīta*, *udarabandha* and *pūrṇōruka*. Śrīdēvī standing to his left on a separate *padmapitha* has two graceful bends in her body. she has two arms and holds a lotus in her right hand and keeps the left hand in *lōlahasta* pose. She is graced with

kirīṭa, *chakrakunḍalas*, *channavīra*, *hāra*, *mēkhala*, and *pūrnōruka*. The image of Bhūdēvi placed to the right of Vishṇu, is shown standing in *dvibhanga* on a separate *padmapīṭha*. She has also two arms and carries a *nīlōtpāla* in the left hand and keeps the other hanging down. She is adorned with *kirīṭa*, *chakrakunḍalas*, *channavīra*, *kuchabandha*, *mēkhala* and *pūrnōruka*.

AVATĀRAS OF VISHṆU

MATSYĀVATĀRA

The image of Matsya may be sculptured like an ordinary fish, or in a form which is half fish and half man. In the latter case, the upper portion being that of a man while the lower portion below the loins is that of the fish. It should have four arms, two of which carry the *śaṅkha* and *chakra* and the other two being held in the *varada* and *abhaya* poses.¹²

On a pillar of the *mahāmāṇḍapa* of the Kōḍaṇḍarāma temple at Voṇṭimiṭṭa, the figure of Matsyāvatāra of Vishṇu is represented with the body of a man above the girdle and the bottom portion being that of a fish. The deity has four arms and holds *chakra* and *śaṅkha* in his two upper hands and keeps the lower right in *abhaya* and the lower left in *varada*.

On another pillar at the same place, Vishṇu is represented half-man and half-fish. The deity has the body of a man above the loins, the bottom portion being that of a fish. He is in the act of punishing the demon Hayagrīva lying in front of him. The demon is shown seated with his legs spread on the ground and the body leaning back rests on his hands keeping straight on the ground. His head hangs down indicating that the demon has almost perished. Here the deity has four arms and holds *chakra* and *śaṅkha* in the upper hands while the out-stretched lower right hand is pulling out the entrails of the demon and the lower left hand is pulling out the entrails of the demon and the lower left hand tears his abdomen. The god is adorned with *kiriṭamakuṭa*, *grāivēyakas*, *channavīra* and *udarabandha*.

Another example is found on a pillar of the *mahāmāṇḍapa* of the Ranganātha temple at Gaṇḍikōṭa. Vishṇu is shown with the body of a man above the loins while below it is the scales of a fish. The deity has four arms and holds lotus in the upper right hand, the *nīlōtpāla* in the upper left, *chakra* in the lower right and *śaṅkha* in the lower left hand.

KŪRMĀVATĀRA

The image of this *Avatāra* is to be represented half-man and half-tortoise, the lower part being that of the tortoise. Out of its four arms, the two upper hands carry the *śaṅkha* and *chakra* while the other two are held in the *varada* and *abhaya* poses.¹³

On a pillar of the *mahāmāṇḍapa* of the Kōḍaṇḍarāma temple at Voṇṭimiṭṭa, Vishṇu is shown with the body of a man above the girdle, while below the girdle is the shell of a tortoise. The deity has four arms, and holds *chakra* and *śaṅkha* in the upper two hands and keeps the lower right in *abhaya* and the lower left in *varada*. He wears *kiriṭamakuṭa*, *makarakunḍalas*, *grāivēyakas* and *yajñōpavīta*.

On a pillar of the *mahāmāṇḍapa* of the Ranganātha temple at Gaṇḍikōṭa, the Kūrmāvatāra of Vishṇu is sculptured beautifully. Here, Vishṇu is represented with the body of a man above the loins while below it is the shell of a tortoise. The deity has four arms and holds lotus in the upper right hand, the *nīlōtpāla* in the upper left hand, *chakra* in the lower right hand and *śaṅkha* in the lower left hand.

VARĀHAVATĀRA

The images of Viṣṇu in this *avatāra* comprise three different conceptional types, namely, (1) Bhūvarāha, Ādivarāha or Nṛivarāha, (2) Yajñavarāha and (3) Praḷayavarāha.

The figure of Bhūvarāha should have, according to the *Vaikhānasāgama*, the face of a boar in association with the body of a man. The left leg should be firm on the ground while right should be slightly bent and be made to rest upon the hood of Ādiśeṣha. It has four arms and hold the *śaṅkha* and the *chakra* in the upper hands. Of the remaining two hands, the left hand should be shown as supporting the legs of Bhūdēvī, seated on the god's bent right leg with her legs hanging down, while the right hand has to be thrown round the waist of the same goddess. The boar-face of the god should slightly be tilted up so as to move the muzzle approach the bosom of the goddess as though he is engaged in smelling her. Bhūdēvī should have her hands in *añjali* pose. According to *Śilparatna*, the Man-Boar should carry in its hands the *gada* and the *padma* and carry Bhūdēvī on the tusk or the goddess might be shown as seated upon the left elbow of the Varāha, with a *nīlōtpāla* flower in her hand.¹⁴

Yajñavarāha should have four arms and seated with the right leg hanging down and the left resting upon the seat. He should carry, the *chakra* and *śaṅkha* in two hands. On the right side should be seated the figure of Lakṣmī with her left leg bent and resting upon the seat and the right leg hanging. Her left hand should carry a lotus and right hand should be resting on the seat. On the left of Varāhamūrti, there should be seated Bhūdēvī, with her right leg bent and resting upon the seat and the left leg hanging down. She should hold a *nīlōtpāla* flower in her right hand and the left hand should rest upon the seat. The image of Praḷayavarāha should also be a seated one. It should have four arms, in two of which the *śaṅkha* and the *chakra* have to be carried, while the lower right hand should be in the *abhaya* pose and the lower left hand be resting upon the left thigh. Bhūdēvī has to be represented to the right of the god seated on the same seat. She should have two arms and carry an *utpāla* flower in her left hand and the other resting upon the seat.¹⁵

On the north wall of the *garbhagṛiha* of the Chennakēśava temple at Pushpagiri, the figure of Bhūvarāha is depicted as standing with his right leg bent at the knee and resting on its toe and the left leg also bent at the knee keeps forward and firm on the ground. Varāha, the man with the head of a boar, has four arms and holds *chakra* and *śaṅkha* in the upper two hands, *gada* in the lower left, and keeps the lower right in *abhaya*. He lifts up Bhūdēvī with his long muzzle. The figure of Varāha is adorned with *kiriṭamakuṭa*, *graiyēyakas*, *yajñōpavīta*, *udarabandha*, and *ardhōruka*. Bhūdēvī, the Earth Goddess is shown seated within a round sphere which indicates the Earth. She holds a flower in her right hand and keeps the left hand on her left leg. She is also adorned with *kiriṭamakuṭa*, and other ornaments. This agrees with the description found in the *Śilparatna*. The most interesting and unique feature of this sculpture is that Bhūdēvī is represented in the centre of a circle.

On the same wall, an example Praḷayavarāha is sculptured. In this the Man-Boar is shown seated on a pedestal with his right leg hanging down the seat and the left leg folded and resting on the seat. He has four arms. He carries *chakra* and *śaṅkha* in the two upper hands, keeps the lower right hand in *abhaya* and embraces the Dēvī, seated on his left lap with the lower left hand. The god is decorated with *kiriṭamakuṭa* and other ornaments. The figure of Bhūdēvī, seated on his lap has two arms. She embraces her lord with the right hand and keeps the left hand on her leg. This image partly agrees with the description found in the texts.

On a pillar of the *Mahāmaṇḍapa* of the Ranganātha temple at Gaṇḍikōṭa, the Varāhāvathāra of Vishṇu is represented. In this the Varāha is not accompanied by Bhūdēvi. The image of Varāha has the body of a man with the head of a boar. The deity is shown in the act of movement. It has four arms and carries *chakra* in the upper right hand, *śaṅkha* in the upper left, keeps the lower right in *abhaya* and the lower left in *varada*.

NARASIMHA

The images of Narasimha are of five different kinds, namely, Girija, Yōga, Sthauna, Anugrāha and Dēvisahita. In the Girija Narasimha form, the god is to be shown seated upon a *śimhāsana* in *virāsana* and holds *chakra* and *śaṅkha* in the two upper hands and keep the lower right in *abhaya* and the lower left at *kaṭi*.

In the Yōga Narasimha form, the deity should be shown seated on a *padmāsana* in the *utkūṭika* posture, the forelegs being maintained in the required position by the *yōga paṭṭa* going round them and the back of the body.

According to the *Vaikhānasāgama*, Sthauna Narasimha should stand in *tribhanga* and have twelve or sixteen hands. On his left thigh, Hiranyakaśipu should be stretched out with the belly being ripped open by two of the hands of Narasimha. One of the right hands should be in the *abhaya* pose and another has to carry a sword. One of the left hands of Narasimha should hold the *makuta* of Hiranyakaśipu and another should be shown as lifted up for administering a blow to the demon. The legs of the demon king are to be taken hold of by a right hand, and two other hands, one right and one left, should be lifted up to the ears of the image and holding the drawn-out entrails of Hiranyakaśipu in the form of a garland. The figure of Hiranyakaśipu should be armed with a sword and shield. Śrīdēvi, Bhūdēvi, Nārada with his *vīna* and Prahlāda with his hands in the *anjali* pose should be shown as standing on the right and left of Narasimha. If the figure of Narasimha is sculptured with only eight arms, two of them should be employed in tearing open the belly of Hiranyakaśipu, while four others should carry the *śaṅka*, the *gada*, the *chakra* and the *padma*. The remaining two should be holding of the drawn out entrails of the demon garland-wise.

In the Dēvi-sahitamūrti form, on the right of Girija Narasimha seated in *virāsana* there should be the image of Lakshmi seated on the same seat with her left leg folded and made to rest upon the seat, and the right leg hanging down. The goddess should carry a lotus in the left hand; and her right hand should be made to rest upon the seat.

Several examples of Girija Narasimha, Yōga Narasimha, Sthauna Narasimha and Lakshmi Narasimha are noticed in the temples of the Cuddapah district. Among these the image of Sthauna Narasimha found on a pillar of the Agastyēśvara temple at Chilamkūr and the image of Yōga Narasimha found at Pushapagiri are the earliest examples of Narasimha found in the district. The story of the subjugation of Hiranyakaśipu by Narasimha is well depicted in three stages on a pillar of *mahāmaṇḍapa* of the Ranganātha temple at Gaṇḍikōṭa. Another unique example is the figure of Narasimha in the company of Chenchu Lakshmi, found on another pillar at the same place.

GIRIJA NARASIMHA

An example of Girija Narasimha is found on a pillar of the porch of the northern *gōpura* gateway of the Sangamēśvara temple, Animela. This is sculptured according to the description found in the texts. Here the figure of Narasimha, the Man-Lion is shown seated in *virāsana* with the right leg hanging down and the left leg folded and resting on the seat. The deity has the body of a man with the countenance of a lion. He has four arms and

carries *chakra* in the upper right hand, *śaṅkha* in the upper left hand, and keeps right hand in *abhaya* and the lower left in *varada* pose. He is adorned with *kirīṭa*, other ornaments.

In another example, on a pillar of the *mahāmaṇḍapa* of the Ranganātha Gaṇḍikōṭa, Girija Narasimha is shown standing in *sambhanga*. The deity has In the upper two hands the deity holds *chakra* and *śaṅkha* and keeps the low *abhaya* and *varada* poses.

YŌGA NARASIMHA

The examples of the images of Yōga Narasimha described below are according to the descriptions found in the texts. An image of Yōga Narasimha along with the others in the pillared cloister of the Vaidyanāthasvāmī temple at P In this Narasimha with the face of a lion, is shown seated cross-legged with *yōga* goes round his legs and the body. He is adorned with *kirīṭamakuta*, *channavīra*, *yajñārduka*, etc. In his four arms, he keeps *chakra* and *śaṅkha* in the upper right hands respectively. The lower two hands are resting on his legs.

In another example, on the *adhishṭhāna* of the *maṇḍapa* in front of the Chennakēśava group of temples, the figure of Narasimha, the Man-Lion is shown seated in *utkūṭikā* deity has four arms and carries *chakra* and *śaṅkha* in the upper two hands and lower two hands on the knees of his legs. He wears *yōga paṭṭa* which goes round and legs to keep his legs in position. The figure of Narasimha is adorned with *kirīṭa*, *grāvīyakas*, *channavīra*, *yajñōpavīta*, and *mañjīras*. Two sages are shown standing left and two women on the right. One woman is shown wearing a *kirīṭamakuta*.

On the north wall of the *garbhagṛīha* of the Chennakēśava temple at P Narasimha is shown seated in *yōgāsana* keeping his two legs in *utkūṭika* posture. Y goes round his legs and body. He has four arms and keeps the lower two hands on of the respective legs, holds *śaṅkha* and *chakra* in the upper two hands. A male figure and keeping his two hands in adoration is shown to the left of the god.

On a pillar of the *mahāmaṇḍapa* of the Ranganātha temple at Gaṇḍikōṭa, the Narasimha is represented as seated in *utkūṭikāsana*. The deity wears *yōga paṭṭa* round his body and legs. The deity has four arms and holds *chakra* in the upper right *śaṅkha* in the upper left and keeps the lower hands straight on the knees of his left deity is adorned with *kirīṭamakuta*, *channavīra*, *yajñōpavīta*, and other ornaments.

LAKSHMĪ NARASIMHA

On a pillar of the *mahāmaṇḍapa* of the Kōḍaṇḍarāma temple at Voṇṭin example of the image of Lakshmī Narasimha is sculptured. Here Narasimha, the Man-Lion is shown seated along with the Dēvī. He keeps the right leg hanging down the seat left folded and resting on the seat. Dēvī is shown seated on his left leg with her legs down. The god has four arms and holds *chakra* and *śaṅkha* in the upper right hands, the lower left hand embraces Dēvī round her waist, and the lower right is The lion-faced Viṣṇu is adorned with *kirīṭamakuta* and other ornaments. Lakshmī has four arms but both broken.

An important and unique type of Dēvī Sahitamūrti of Narasimha is noticed on a pillar of the *mahāmaṇḍapa* of the Ranganātha temple at Gaṇḍikōṭa (Pl. 6). Narasimha is shown seated with Dēvī on his left leg. He has four arms and holds *chakra* and *śaṅkha* in the upper right hands, the lower left hand embraces Dēvī round her waist, and the lower right hand is in *abhaya* pose. The deity is adorned with *kirīṭamakuta* and other ornaments.

man with the fierce countenance of a lion, stands in *atibhanga* with the slightly bent right leg keeping firm on the ground and the left leg bent and raised above the level of the right knee. Lakshmi is shown seated on his left lap. The Lion-faced deity looking at the Dēvi and the over-flexious in the body suggest that the god is in over joy in the company of the Dēvi. But the sculptor has not shown similar mood in the face of the Dēvi. She may be either in fear or awful mood towards her lion-faced spouse. The god has four arms and holds *chakra* and *śaṅkha* in the two upper hands and keeps the lower right in *abhaya* while the lower left embraces the Dēvi round her waist. He is graced with *Kirīṭamakuta* and other ornaments. Lakshmi has two arms and holds a lotus in the right hand and keeps the left hand hanging down. She is adorned with *kirīṭamakuta*, *chakrakupḍalas*, *kuchabandha*, *grāvīyakas*, *channavīra*, and *pūrnōruka*.

NARASIMHA AND CHENCHU-LAKSHMI

On a pillar of the *mahāmaṇḍapa* of the Ranganātha temple at Gaṇḍikōṭa, the figures of Narasimha and Chenchu Lakshmi embracing each other are sculptured very impressively (Pl. 4) In this Narasimha is shown standing by turning his fierce countenance towards Chenchu-Lakshmi. Here the god has only two arms. He embraces the Dēvi with his left hand that rests on her left shoulder. His right hand is shown touching the chin of the Dēvi. Here the god is in the action of pacifying the angry looking Dēvi. The figure of Narasimha is adorned with *Kirīṭamakuta* and other ornaments. The figure of Chenchu-Lakshmi is shown standing in *tribhanga*. She has two arms and holds a bow in her left hand. She wears a long chain round her neck, *kuchabandha* and other ornaments. She is not crowned by *kirīṭa*. This is considered to be a very unique sculpture representing Narasimha in the company of Chenchu-Lakshmi. It should be noted here that *ardhōruka* made out of leaves, and also the bow in the left hand of the Dēvi amply emphasises the Chenchu aspect of the goddess.

STHAUNA NARASIMHA

An example of Sthauna Narasimha is found on a pillar of the *mukhamaṇḍapa* of the Agastyāśvara temple at Chilamkūr conforming to the description found in the *Vaikhānasāgama*. Here the image of Narasimha is represented in a seated form with his legs hanging down the seat. Narasimha, the Man with the countenance of a lion, has eight arms. With the two lower left and right hands he has torn open the belly of Hiraṇyakaśipu who is seen lying helplessly on his lap with his hands hanging down. The upper right and left hands are in the action of wearing the entrails pulled out from the belly of Hiraṇyakaśipu as garland. Of the remaining four arms, two carry *chakra* and *śaṅkha* and the other two hold sword and *gada*. The person of Narasimha is adorned with *kirīṭamakuta*, *channavīra*, *grāvīyakas*, *yajñōpavīta*, and *udarabandha*. Hiraṇyakaśipu, the demon king, wears *kirīṭamakuta*, *channavīra*, *yajñōpavīta*, and *ardhōruka*. There are two female figures seated, one at the feet of the demon and the other at his head. On either side of Narasimha there are two male figures of which one may be Prahlāda.

In another example, found on the *adhishṭhāna* of the *maṇḍapa* in front of the Chennakēśava group of temples at Pushpagiri, the Sthauna Narasimha is shown seated with his two legs hanging down the seat. The demon Hiraṇyakaśipu is shown lying helplessly on the thighs of Narasimha. The Lion-faced deity has eight arms. The two lower hands are in the action of tearing the belly of the demon, while the two upper hands pull out the entrails from the torn belly and wears them as garland or *hāra*. Narasimha holds the demon's legs and head with two hands. The remaining two hands carry *chakra* and *śaṅkha*. Hi

lion-faced head is adorned with *kirītamakuta*. To the right is the figure of Prahlāda kneeling down and keeps his two hands in *añjali*. The figures of a man and a woman are shown standing on the same side.

On a pillar of the *Mahāmaṇḍapa* of the Ranganātha temple at Gaṇḍikōṭa, the story of the origin of Narasimha and the killing of Hiraṇyakaśipu is depicted in three stages. First, the demon king Hiraṇyakaśipu is shown standing in front of a broken *stambha* holding a *gada*. Narasimha is shown emerging out of that broken *stambha*. To the right of that *stambha* is the figure of Prahlāda standing and keeping his two arms in *añjalimudra*. In the second panel the Lion faced Vishṇu is running after the demon to get hold of him. In the last one, Narasimha stands firm on one leg and the other one bent at the knee is lifted up. Hiraṇyakaśipu is lying helplessly on the thighs of Narasimha. The ferocious deity has six arms. With the two lower hands he pulls out the entrails from the torn belly of the demon, the other two holds demon one at his legs and the other at his head and the remaining two upper hands hold the *chakra* and the *śaṅkha*.

On a pillar of the *mahāmaṇḍapa* of the Kōṇḍarāma temple at Voṇṭimiṭṭa, Narasimha is shown emerging out of a *stambha*. Only the upper portion of the body above the loins is sculptured and the lower portion below the loins is still within the *stambha*. The deity is shown with the terrible countenance of a lion. He has four arms. He carries *chakra* and *śaṅkha* in the upper two hands while the lower two hands are in the action of breaking the pillar. To the right, Prahlāda is shown standing and touching the pillar with his left hand without expressing fear in his face.

TRIVIKRAMA

According to the *Vaikhānasāgama*, the image of Trivikrama may be sculptured in three different ways, namely, with the left foot raised up to the level of (i) the right knee, (or) (ii) to the navel, or (iii) the fore-head. Trivikrama should have either four or eight hands. If there are only four arms, one of the right hands should be made to hold *śaṅkha* and one of the left hands *chakra*, or even vice versa. The other right hand should be held up with the palm upwards, and another left hand stretched out parallel to the uplifted leg; or this right hand may be held in the *abhaya* or the *varada* pose. On the other hand, if Trivikrama is sculptured with eight arms, five of the hands should carry the *śaṅkha*, *chakra*, *gada*, *dhanus*, and *hala*, the other three being kept as in the previous instance. The right leg of Trivikrama is to be firmly planted on the earth; and the left should be used in taking the stride of world-measure. Indra should be shown holding over Trivikrama's head an umbrella. Varuṇa and Vāyu should be made to wave *chāmara*s. Brahmā should be made to take hold of the uplifted foot of Trivikrama with one of his hands and wash it with water flowing from the *kamaṇḍalu* held in the other hand. Siva should be represented with his hands held in the *añjali* pose and as sitting some where in space above the height of the navel of Trivikrama, to the right Vāmana himself should be made to stand with an umbrella in his hand and ready to receive the promised grant of three paces of space. Near him and opposite to him Bali should be shown as standing adorned with ornaments and holding a golden vessel in his hands to indicate that he is ready to pour the water ceremonially in proof of his gift. Behind Bali there should be his queen. The *Śilparaṭṇa* requires that the images of Trivikrama should be sculptured as standing on the left leg, the right being stretched out for taking the measuring strides. The *Vishṇudharmōttara* mentions that the following object should be held in the hands by the image of Trivikrama, namely, the *daṇḍa*, *pāśa*, *śaṅkha*, *chakra*, *gada* and *padma*.¹⁷

An example of Trivikrama is found on the south-east pillar in the *mukhamanḍapa* of the Agastyēśvara temple at Chilamkūr. Here the figure of Trivikrama is shown standing firm on the right leg and the left leg raised above to the level of his head. The deity has four arms. He keeps the lower left arm in *daṇḍa-hasta* pose stretched upwards in parallel to the left leg. The god holds the *gada* in the lower right hand, the *śaṅkha* in the upper right and the *chakra* in the upper left. He is adorned with *kiriṭamakuṭa* and other ornaments. To the right of this image, the demon king, Bali is shown seated in *utkūṭikāsana* on a pedestal and facing Trivikrama. He keeps his two arms firm on the seat behind so as to support himself. In this posture the demon king is ready to receive the foot of Trivikrama to be placed on his head. He wears *kiriṭamakuṭa*, *ardhōruka* and other ornaments. Behind the demon king, a female figure probably his wife stands in *tribhanga*. To the left of Trivikrama is a male figure standing and holding a drum in his two hands.

On the north-wall of the *garbhagṛīha* of the Chennakēśava temple at Pushpagiri, Trivikrama, an incarnation of Vishṇu, is shown standing on his right leg firm on the ground while the left leg is raised up to the level of the forehead. He has four arms and carries *chakra* and *śaṅkha* in the upper right and left hands respectively. By keeping the lower right hand in *abhaya* holds a lotus too in the same and the lower left hand raised straight upwards. He is adorned with *kiriṭamakuṭa*, *graiṇēyakas*, *yajñōpavīta*, *udarabandha* and *pūrnōruka*. Brahmā seated on a high pillar at the level of the raised foot of Vishṇu is worshipping the foot of the uplifted leg of Trivikrama by washing it with his two lower hands. The remaining two upper arms carry *kamaṇḍalu* and *akshamāla*. Brahmā has three heads adorned with *kiriṭamakuṭas*. Garuḍa, the man with wings stands to the left of Trivikrama keeping his two arms in *añjalimudra*. To the bottom right is a man probably Bali, the demon king standing and keeping his two hands in *añjali* (Pl.44).

PARAŚURĀMA

According to the *Āgamas*, the figure of Paraśurāma should be shown with two hands, the right hand holding *paraśu* and the left held in *sūchī* pose. According to the *Agnipurāṇa*, Paraśurāma should be represented with four hands carrying *paraśu*, *khaḍga*, *bāṇa* and *dhanus*.¹⁸

An image of Paraśurama is sculptured on a pillar of the *mahāmanḍapa* of the Ranganātha temple at Goṇḍikōṭa. This image agrees with the description found in the *Āgamas*. The figure of Paraśurāma is shown as a *ṛishi* with long *jaṭas*, beard and moustache. He has two arms of which the left hand holds a *paraśu* resting on his left shoulder and the right hand is raised in a telling pose.

RĀGHAVA RĀMA

The image of Rāghava Rāma should have two arms holding arrow in the right hand and bow or *dhanus* in the left hand. The image of Sṛī Rāma should be a standing one, with three bends in the body. He should be adorned like the son of an emperor. The figure of Sītā should be placed on the right side of Rāma. In her left hand there should be *nīlōtpala* flower and the right hand should be hanging down freely. On the left of Rāma should be shown the standing figure of Lakshmaṇa. The image of Lakshmaṇa should in all respects, except colour of his body and dress, be like that of Rāma. The image of Hanuman should be shown standing in front and also to the right of Rāma, with only two hands.¹⁹

On the north face of the wide *gaḷa* above the wall portion of the Paraśurāmēśvara temple at Attirāla, the figure of Rāma is shown seated on a pedestal. He has two arms. Āñjanēya standing to his left faces Rāma. The figure of Sitā is shown seated on another pedestal under a tree surrounded by women attendants.

In another example found on the north wall of the Santānamallēśvara temple at Pushpagiri, Rāma is shown standing in *tribhanga* and holds a bow in his left hand and arrow in the right. The hair is tied up over his head in *dhammilla* fashion. He wears *chakrakunḍalas*, *yajñōpavīta*, *udarabandha* and *ardhōruka*. Lakshmaṇa, standing in *tribhanga* to the right of Rāma, holds bow and arrow in his two hands. He is adorned like that of Rāma. To the right of Rāma stands Sitā in *tribhanga* keeping a lotus in her right hand and the left hand hanging down in *lōlahasta* pose.

On the same wall the figure of Rāma is represented as standing and keeps the left hand in *katihasta* pose. With his right hand Rāma gives a ring to Āñjanēya standing to his right. Āñjanēya wears *yajñōpavīta*, *kaṭisūtra* and a *kaupīna*. Lakshmaṇa standing to the left of Rāma, carries a bow in the left hand and an arrow in the right hand. He has a quiver of arrows on the back of his right shoulder.

Rāma, Lakshmaṇa and Sita are found as the bracket figures of the pillars that stand on the outer edges of the *mahāmaṇḍapa* of the Kōḍaṇḍarāma temple at Voṇṭimittā. Here the figure of Lakshmaṇa is shown standing in *tribhanga*. He has two arms and holds bow in the left hand and keeps the right hand hanging down. He is adorned with *kiriṭamakuta*, *grāivēyakas*, *channavīra*, *udarabandha*, *yajñōpavīta* and *pūrnōruka*. Rāma is shown standing in *tribhanga* and has two arms. He keeps a bow in the left hand and the right hand hanging down. The figure is adorned with *kiriṭamakuta* and other usual ornaments. Sitā is shown standing in *tribhanga*. She holds a lotus in the right hand and keeps the left hand hanging down. She is adorned with *kiriṭamakuta*, *channavīra*, *kuchabandha*, *mēkhala* and *pūrnōruka*.

The images carved out of a single stone with a common pedestal are enshrined in the sanctum of the Kōḍaṇḍarāma temple, Voṇṭimittā. Here Rāma standing in *tribhanga*, in the centre, has two arms. He holds a bow in the left hand and an arrow in the right hand. He wears *kiriṭamakuta*, *makarakunḍalas*, *kēyūras*, *grāivēyakas*, *channavīra*, *yajñōpavīta*, girdle tucked with a dagger and *pūrnōruka*. To the left of Rāma, Sitā is shown standing with two graceful bends in her body and holds a lotus in the right hand and keeps the left in *lōlahasta* pose. She is adorned with *kiriṭamakutā*, *channavīra*, *kuchabandha*, girdle and *pūrnōruka*. Lakshmaṇa standing in *dvibhanga*, to the right of Rāma, holds a bow in the left hand and an arrow in the right. He wears *kiriṭamakuta* and other decorative ornaments.

KRISHṆA

There are various stories told regarding the exploits of Krishṇa during the period of his childhood.

"Once Yaśōda, being angry, bound Krishṇa to a mortar, but he, dragging it, passed between two trees, by which it was obstructed; and then he pulled until the two trees fell; another time she tied him to a cart, but he broke it into pieces with a blow of his foot; when Pūtana offered him her breast, he sucked until she fell down dead. When, also, he had been a youth, he conquered the serpent Kālīya and expelled him from the pool in the Yamuna; he restored peace to Talavana by slaying the demons Dhēnuka under the form of an ass, Arishṭa under that of a bull, and Kēśi in that of a horse. He abolished the festival of Indra,

and when the lord of the sky, in consequence, poured down torrents of rain, he uplifted the mountain Gōvardhana, and rendered these torrents innocuous. Being then sent for by Kamsa, he proceeded to Mathura with his attached cowherds, amusing himself, as he went, by various incidents. First, he slew the royal washerman who refused to give the garments of Kamsa and then clothed himself and Rāma with them; he then gave wealth to the flower woman who voluntarily supplied him with garlands; he next rendered straight the crooked woman who presented him perfumed ointments; and, having afterwards slain the elephant Kuvalaya at the gate, he entered the amphitheatre and beheld Kamsa, with his ministers, guards and attendants. There, in a wrestling match, he slew the gymnasts Chānūra and Muṣṭhaka, and then slew Kamsa himself, the king of Mathura.”²⁰

In the sculptural examples of the Cuddapah district, Krishṇa is depicted in the following forms—Vaṭapatraśāyī, Bālakrishṇa, Kāḷiyamardhana, Gōpikāvastrāpaharaṇa, Vēṇugōpāla, Pārthasārathi, Pāṇḍuranga, etc.

VAṬAPATRASĀYI

On a pillar of the mahāmaṇḍapa of the Kodaṇḍarāma temple at Voṇṭimiṭṭa, Krishṇa is shown as a baby lying on the leaf of a pipal tree.

BĀLAKRISHṆA

On a pillar of the *mukhamāṇḍapa* Saumyanāthasvāmi temple at Nandalūr, the figures of Bālakrishṇa and his boy friends are shown dancing or playing. All the boys are wearing *kaṭisūtras*, necklaces, anklets, etc.

In another example, on a pillar of the *mahāmaṇḍapa* of the Ranganātha temple at Gaṇḍikōṭa, Bālakrishṇa dressed with all the ornaments of a child is shown standing. He has two arms. He is in the action of punishing a swan (Bakāsura) by tearing its mouth. In another scene he is giving something to another boy standing near him. On another pillar Bālakrishṇa is represented as eating butter from a pot. On another pillar at the same place Krishṇa is represented as a young boy wearing all the ornaments common for a boy. He steals butter from a pot and is shown eating it hurriedly. In another scene he is carried by his mother on her waist.

KĀḶIYAMARDANA

On the back wall of the *garbhagṛiha* of the Paraśurāmēśvara temple at Attirāla, Krishṇa is shown dancing with the two legs bent at the knees and placed on the head of the serpent. He has two arms and holds the tail of the serpent with the left hand and keeps the right hanging down.

In another example found on the south wall of the Chennakēśava temple at Pushpagiri, Krishṇa as a vanquisher of the power of Kāḷī, a dreadful serpent is very well depicted. He is shown dancing by keeping his right leg slightly bent at the knee and firm while the left leg bent at the knee is raised to stamp vehemently on the three-headed hood of Kāḷīya. He has four hands and holds *chakra* in the upper right hand, *śankha* in the upper left, keeps the lower right in *abhaya* and holds the tail of the serpent with the lower left hand. His head is graced with *kirīṭamakūṭa* and a *prabhāmaṇḍala* behind. He wears *makara kuṇḍalas*, *graiyēyakas*, *Yajñōpavīta*, *mēkhala*, *udarabandha*, *ardhōruka* and *mañjiras*. To the bottom right is a man holding a musical instrument (short *mridanga*) in his hands. Above him stands to the top right holding a *chauri* in the left hand. To the bottom left is a man and above him a woman (Pl. 41).

GŌVARDHANADHĀRI

An example of Gōvardhanadhāri is found on a pillar of the porch of the northern *gōpura* gateway of the Sangameśvara temple at Animela. In this Krishṇa is shown lifting up the mountain called the Gōvardhana and thus providing shelter for the men and women, cows and other animals. Krishṇa standing in *vyatyastapāda* pose have three graceful bends in the body. He has two arms and keeps the hill up-lifted with his right hand and the left hand is held in *kaṭihasta* pose. The figure of Krishṇa is adorned with *kiriṭamakuṭa*, *Yajñōpavīta*, *grāivēyakas* and *pūrṇōruka*. The figures of two cows are represented on either side of Krishṇa and both looking at him with regard and reverence.

On a pillar of the *mahāmaṇḍapa* of the Kōḍaṇḍarāma temple at Voṇṭimiṭṭa, Krishṇa is shown standing in *dvibhanga* with the left leg firm on the ground and the right leg bent at the knee and crossing the left leg i. e., in *vyatyastapāda* pose. He has two arms and keeps up the mountain Gōvardhana with the right hand and keeps the left hand on *kaṭi*. He wears *kiriṭamakuṭa* and other ornaments. Two cows stand on either side of him looking up with love and regard.

VĒNUGŌPĀLA

On the wall of the Paraśurāmēśvara temple at Attirāla, Krishṇa is depicted as standing in *vyatyastapāda* pose, by the side of a tree. He has four arms and holds *chakra* in the upper right hand *śaṅkha* in the upper left and plays on a flute with the two lower hands. He wears *kiriṭamakuṭa*, *grāivēyakas*, *udarabandha* and *ardhōruka*. There are two cows standing to his left and one to his right all facing the god and hearing to his music.

In another example found on the north wall of the Chennakēśava temple at Pushpagiri, Krishṇa is shown playing on a flute. He stands on his left leg firm on the ground while the right leg bent at the knee is raised slightly and rests on a pedestal. He has two arms holding the flute and plays on it keeping it at his mouth. He wears *Kiriṭamakuṭa*, *grāivēyakas*, *Yajñōpavīta*, *udarabandha* and *ardhōruka*. A cow and a calf is shown enjoying the melodious music of Krishṇa in ecstasy. To the right of Krishṇa is a sage standing on a high pedestal. The sage has a beard and the *jaṭas* tied up on his head. He is clad in *ardhōruka*.

On a pillar of the north *gōpura* of the Sangameśvara temple at Animela, Vēṇugōpāla is depicted as standing in *vyatyastapāda* pose. He has three graceful bends in his body. The deity has four arms. He holds a flute and plays on it with the two lower hands and carries *chakra* and *śaṅkha* in the upper hands. He is adorned with *kiriṭamakuṭa* and other usual ornaments. Two cows that stand on either side of Krishṇa are shown looking upto him by raising their heads (Pl.7).

Vēṇugōpāla is found as the bracket figure of a pillar that stand on the outer edge of the *mahāmaṇḍapa* of the Kōḍaṇḍarāma temple at Voṇṭimiṭṭa. Here Krishṇa standing in *tribhanga* plays on a flute. He has four arms and holds *chakra* and *śaṅkha* in the upper two hands while the lower two hands plays on the flute. He wears *kiriṭamakuṭa*, *grāivēyakas*, *channavīra*, *udarabandha*, *Yajñōpavīta* and *pūrṇōruka*.

Another example of Vēṇugōpāla is found sculptured on a pillar of the *mahāmaṇḍapa* of the Mādhavarāya temple at Gaṇḍikōṭa. Here Krishṇa is represented as playing on a flute. He stands in *tribhanga* with his legs keeping in *vyatyastapāda* pose. He has two arms and



plays on the flute with them. He wears a crown decorated with peacock feathers. The cows stand on either side and look up to the god listening to his sweet music.

GŌPIKĀVASTRĀPAHARAṆA

Gōpikāvasṛpaharaṇa, one of the *Kṛṣṇalīlas*, is carved on a pillar located in the southern entrance *maṇḍapa* of the *Sangamēśvara* temple at Animela. In this sculpture, *Kṛṣṇa* is represented as seated on a branch of a tree holding the sarees of the *Gōpikas* in one of his hands. Of the two *Gōpikas* shown, one stands nude on the ground by the side of the tree keeping her legs compact and slightly bent at the knees. She has raised her hands above her head and keeps in *añjalimudra*. The sculptor has succeeded in exhibiting the feelings and reactions of a nude female. The other *Gōpika* who is also nude is in the action of climbing up the tree. She is shown holding the tree with her two hands and the whole body embracing the trunk of the tree.

Another example of the above theme is found sculptured on a pillar of the *mahāmaṇḍapa* of the *Kōḍaṇḍarāma* temple at *Voṇṭimiṭṭa*. Here, *Kṛṣṇa* is shown standing on a branch of a tree. In his two hands, he holds the sarees of *Gōpika*. At the bottom a *Gopika* is shown standing nude and keeps her two hands over her head in *añjali*.

PĀRTHASĀRATHI

On the back wall of the *Chennakēśava* temple at *Pushpagiri*, *Kṛṣṇa* is depicted as the charioteer of *Arjuna's ratha* during the *Mahābhārata* war. *Kṛṣṇa* seated on a chariot drawn by two horses, has four arms and holds *chakra* and *śaṅkha* in the upper two hands and the whip of the horse in the lower left. *Arjuna* is shown standing on the chariot holding a bow (*gāṇḍīva*) in the left hand and an arrow in the right one. He has the quiver of arrows on the back of his right shoulder. The chariot has a *dhvaja* with the figure of *Āñjanēya*.

PĀṆḌURANGA

Pāṇḍuranga is represented as the bracket figure of a pillar on the outer edge of the *mahāmaṇḍapa* of the *Kōḍaṇḍarāma* temple at *Voṇṭimiṭṭa*. Standing in *samabhangā*, the god keeps his two arms on *kaṭi*, holding conch shells. He is adorned with *kiriṭamakuta*, *grāvīyakas*, *channavīra*, *kēyūras*, *udarabandha*, *yajñōpavīta*, girdle and *pūrṇōrūka*. He has a *Vaiṣṇavite* mark on his forehead (Pl.50).

On a pillar of the *mahāmaṇḍapa* of the *Ranganātha* temple at *Gaṇḍikōṭa*, *Pāṇḍuranga* is shown standing in *samabhangā*. He has two arms. Each hand holding a *śaṅkha* is kept at *kaṭi*. He wears *kiriṭamakuta*, *channavīra*, *hāra*, *pūrṇōrūka* and anklets. He has no *yajñōpavīta*.

OTHER FORMS OF VISHṆU

KĒŚAVA

The *Rūpamaṇḍana* states that the image of *Vishṇu* which holds the *śaṅkha*, in the upper right hand, *chakra* in the upper left hand, *gada* in the lower left hand and *padma* in the lower right hand, is representative of *Kēśava*.²¹

An example of the image of *Kēśava* is found in the *Indranāthēśvara* temple at *Pushpagiri*. In this *Vishṇu* is standing in *samabhangā* posture. He is adorned with *kiriṭamakuta*, necklace, *makara* and *chakrakunḍalas*, *yajñōpavīta*, etc. He has four arms. The upper

right and left arms, carry *śaṅkha* and *chakra* where as the lower left and lower right holds *gada* and a lotus respectively. On either side at the bottom of this figure there are two female figures carrying *chāmaras* in their hands.

An image of Viṣṇu in the Kēśava aspect is found on the exterior wall of the Chennakēśava temple at Pushpagiri. He is shown as *samapādasthānakamūrti*. He has four arms and carries *śaṅkha* in the upper right hand and *chakra* in the upper left and *gada* in the lower left. He keeps the lower right hand in *abhaya mudra* and also holds a lotus in the same.

The *mūlabhēra* of the Chennakēśava temple at Pushpagiri, is a life size image of Kēśava. He is shown as *samapādasthānakamūrti*. The deity has four arms and holds *śaṅkha* in the upper right hand, *chakra* in the upper left hand, keeps the lower right hand in *abhaya* and also a lotus in the same and *gada* in the lower left hand. The deity is graced with *kīrīṭamakūṭa*, *makarakuṇḍalas*, *kēyūras*, *channavīra*, *yajñōpavīta*, *udarabandha*, *pūrṇōruka* and a long *hāra*. This image has a *prabhāmaṇḍala* adorned with *simhamukha* at the top and creeper design. Within the circular spaces formed by creeper decoration the ten *Avatāras* of Viṣṇu are depicted. At the bottom portion on either side of the god there are two female figures standing in *dvibhanga* and each holding a *chāmara*.

PADMANĀBHA

According to *Rūpamaṇḍana*, Padmanābha, one of the twenty four forms of Viṣṇu, should have four arms and has to carry the *padma* in the upper right hand, *chakra* in the upper left hand, *gada* in the lower left and the *śaṅkha* in the lower right hand.²²

A figure of Padmanābha is found on the southern wall of the *garbhagriha* of the Chennakēśava temple at Pushpagiri. Here Viṣṇu stands in *samabhāṅga* on a *padmapīṭha* and has four arms. He carries *padma* in the upper right hand, *chakra* in the upper left, *śaṅkha* in the lower right and *gada* in the lower left hand.

ŚRĪDHARA

The image of Śrīdhara should have four arms and has to carry the *chakra* in the upper right hand, *gada* in the upper left hand, *śaṅkha* in the lower left, and the *padma* in the lower right hand.²³

A figure of Śrīdhara is found on the south wall of the Chennakēśava temple at Pushpagiri. In this Viṣṇu is shown standing in *samabhāṅga* and has four arms. He carries *chakra* in the upper right hand, *gada* in the upper left hand, *padma* in the lower right, *śaṅkha* in the lower left. He is adorned with *kīrīṭamakūṭa* and other ornaments. Two *makaras* on either side at the bottom spread their plumes all over behind the image.

HRISHIKĒSA

As stated in *Rūpamaṇḍana*, the image of Hṛishikēśa should carry the *chakra* in the upper right, *padma* in the upper left, *śaṅkha* in the lower left and the *gada* in the lower right hand.²⁴

An image of Hṛishikēśa is found on the south wall of the Chennakēśava temple at Pushpagiri. Standing in *samabhāṅga*, the deity has four arms. He holds *chakra* in the upper right hand, *padma* in the upper left, *gada* in the lower right and *śaṅkha* in the lower left. There are two male figures one on either side of the god standing and praising the central figure.

ADHŌKSHĀJA

The image of Adhōkshāja, one of the twenty-four forms of Vishṇu, should carry the *gada* in the upper right hand, *śaṅkha* in upper left hand, *chakra* in the lower left hand and *padma* in the lower right hand.²⁵

The figure of Adhōkshāja found on a pillar of the *mahāmaṇḍapa* of the Kōḍaṇḍarāma temple at Voṇṭimittā, is shown seated cross-legged. The deity has four arms and carries *gada* in the upper right hand, *śaṅkha* in the upper left hand, *padma* in the lower right hand and *chakra* in the lower left. He wears *kiriṭamakūṭa* and all other decorative ornaments. The present image which represent the Adhōkshāja aspect of Vishṇu is not a standing one but a seated one.

MĀDHAVA

According to *Rūpamaṇḍana*, the image of Vishṇu which holds the *chakra* in the upper right hand, the *śaṅkha* in the upper left hand, *padma* in the lower left and *gada* in the lower right hand is representative of Mādhava.²⁶

On a pillar of the *mahāmaṇḍapa* of the Mādhavarāya temple at Gaṇḍikōṭa, the image of Vishṇu is shown standing in *samabhanga* and has four arms. He holds *chakra* in the upper right hand, *śaṅkha* in the upper left, *gada* in the lower right and *padma* in the lower left hand. The deity is adorned with *kiriṭamakūṭa* and other ornaments.

VARADARĀJA

Varadarāja, one of the important aspects of Vishṇu, is represented as seated on the back of Garuḍa with the right leg hanging down in front and keeps over the palm of right hand of Garuḍa and the left leg bent at the knee rests on the shoulder of Garuḍa. Here Garuḍa is shown in human form with wings on his back and seated in *ālīdhāsana* pose. The deity has four arms and holds *chakra* in the upper right hand, *śaṅkha* in the upper left, keeps the lower right hand in *abhaya* and the lower left hand rests on his left leg. This image is found on the north wall of the Chennakēśava temple at Pushpagiri.

Another example of Varadarāja is found on the walls of the Sangamēśvara temple at Animela. Here, Vishṇu is seated on the back of the Garuḍa. The Garuḍa is in human form with two arms and wings. The legs of the deity, hangs down in front and rests on the palms of the Garuḍa. The deity has four arms and holds *chakra* in the upper right hand, *śaṅkha* in the upper left, keeps the lower right in *abhaya* and the lower left in *varada*. He is adorned with *kiriṭamakūṭa*, *makarakuṇḍaḷas*, *kēyūras*, *yajñōpavīta*, *channavīra* and *pūrnōruka*.

NARA AND NĀRĀYAṆA

On the back wall of the Chennakesava temple at Pushpagiri, the figures of Nara and Nārāyaṇa are represented. Vishṇu as Nārāyaṇa accompanied by Nara, is shown seated in *Padmāsana* posture i.e., cross-legged, and has four arms. He is shown in meditation or *yōga*. The two lower hands are kept on his respective legs, while the two upper hands hold *śaṅkha* and *chakra*. He is adorned with all the usual ornaments. To his left is Nara seated in *padmāsana* and has two arms. He keeps his two hands on his legs. He is also represented as engaged in meditation.

ĀDIMŪRTI

Ādimūrti is a seated figure, sitting upon the serpent Ādiśēsha, with the right leg hanging and the left one folded and resting upon the seat. Out of his four arms, one of th

right hands rests upon the seat, and a left hand is stretched out and rest on the left knee. The remaining two hands carry the *chakra* and the *śaṅkha*. The hood of *Ādiśēsha* may have either five or seven heads and it should be so sculptured as to hide slightly the *kīriṭa* of the image.²⁷

An example of *Ādimūrti* is noticed on the south wall of the Chennakēśava temple at Pushpagiri. Here, the deity is seated on the coils of *Ādiśēsha*, with his right leg bent and resting on the coils and left leg bent and raised with its foot on the coils as in *utkūtika* pose, and has four arms. *Ādiśēsha* has spread its five headed hood over the head of the god which serves as a *prabhāmaṇḍala* and *chattra*. He is adorned with *kīriṭamakūṭa*, *makara* and *chakrakuṇḍalas*, *grāivēyakas*, *channavīra*, *yajñōpavīta*, *udarabandha* and other ornaments. He carries *chakra* and *śaṅkha* in the upper hands, keeps the lower right hand in *abhaya* and the lower left rests on the knee of the left leg.

SIVA

Siva is one of the most important and popular gods of the Hindu Trinity. There are a number of myths and legends about this god in the Epics and the purāṇas. These form themes of Śaiva sculptures besides governing various forms of Śiva images. Several examples of the images of Śiva and his various forms found among the sculptures of the Cuddapah district are described below.

LINGŌDBHAVAMŪRTI.

The Lingodbhavamūrti aspect of Śiva is a unique combination of the god's human as well as columnar form. This is one of the common images in southern India, which according to the Āgamas is required to be placed in the niche in the western wall of the *garbhagṛiha* of the central shrine.

The *Amśumadbhēdāgama* gives the following description of the image of Lingodbhavamūrti. The figure of Śiva as Chandraśekharamūrti should be sculptured on the front of a *linga*. It is stated in the *Kāraṇāgama* that one-fifth part of the *linga* should be left out on the top and at the bottom respectively unsculptured. Śiva's figure is to appear in the middle with legs below the knees (made invisible or) left unsculptured. Brahmā should be represented as a swan at top right and Viṣṇu in the form of a boar at the bottom left of the *linga*. The figures of Brahmā and Viṣṇu should be sculptured on the right and left respectively of the *linga* and also facing it, with two hands held in the *añjali* pose. The *Kāraṇāgama* asserts that of the four arms of Śiva, one should be in the *abhaya* pose, the second in the *varada*, the third should hold the *paraśu* and the fourth a *mṛiga*. The *Śilparatna* adds that Śiva should carry the *śūla* in one of his arms.²⁸

An excellent example of the Lingodbhavamūrti aspect of Śiva is found in the pillared cloister of the Vaidyanāthasvāmi temple at Pushpagiri. The figure of Śiva in the aspect of Chandraśekharamūrti is sculptured in the middle of the *linga* within a oval shaped aperture surrounded by flames. The legs of the figure of Śiva below the knees and up to the ankles are sculptured against the rules laid down in Āgamas. The feet alone are left unsculptured. He has four arms of which the lower right hand is held in the *abhaya* pose and the lower left in the *katyavalambita* pose. The two upper hands carry *paraśu* and *mṛiga*. The person of Śiva is adorned with *jaṭmakuṭa*, *graiṇēyakas*, *yajñōpavita*, *udarabandha* and *pūrṇōruka*. The *linga* has a wreath of flowers thrown round its top. On the right of the *linga* and on its top is shown Brahmā in the form of a swan. Below and on the left of the *linga* is to be seen Viṣṇu. Viṣṇu, the Man with the head of a boar, has four arms; the lower two burrowing into the earth and the upper two carry the *chakra* and the *śaṅkha*. He wears *kiriṭamakuṭa*, *graiṇēyakas*, *yajñōpavita*, *udarabandha*, *ardhōruka* (pl. 15).

Another example of Lingodbhavamūrti is found lying in the *mahāmaṇḍapa* of the Sangamēśvara temple at Animela. The *linga* is of two feet height with a central aperture. The figure of Śiva is shown standing with in the aperture and has four arms. The legs of Śiva are not sculptured below the knees in accordance with the rules laid down in the *Āgamas*. He holds *paraśu* in the upper right hand, *mṛiga* in the upper left, keeps the lower right in the *abhaya* pose and the lower left in the *varada* pose. He wears *jaṭamakuta* adorned with the crescent, a skull and flowers. His body is graced with *yajñōpavīta*, *ardhōruka* and other ornaments. To the right and at the top portion of the *linga* there is a figure of swan and above it a leaf falling down. At the bottom left of the *linga* is shown the figure of a boar.

KĒVALAMŪRTI

The *Aṃśumadbhēdagama* states that in this aspect Śiva should carry a *tanka* in one right hand and keep the other in the *abhaya* pose, while in one left hand he should carry *mṛiga* and the remaining left hand should be held in the *varada* pose.²⁹

An example of this form of Śiva is noticed in the Paraśurāmēśvara temple at Attirāla. This image lying in the *mukhamāṇḍapa* is supposed to be the original image enshrined in the sanctum. Here Śiva is represented as *sthānakamūrti*. The legs of the image are broken below its knees. Here the deity has only two arms instead of four prescribed by *Āgamas*. Both the arms are kept in the *katyavalmbita* pose. He also holds *paraśu* in the right hand. The *paraśu* rests on the right shoulder. The deity wears *jaṭamakuta* tucked with crescent, *makaraṇḍalas channavīra*, *grāivēyakas yajñōpavīta*, *udarabandha* and *ardhōruka* (pl. 44).

A figure of Śiva as Kēvalamūrti is sculptured on a pillar of the southern entrance *maṇḍapa* of the Sangamēśvara temple at Animela. Here the figures of Śiva is depicted as *samapādashthānakamūrti*. The deity has four arms. He carries *paraśu* in the upper right hand, *mṛiga* in the upper left, keeps the lower right in *abhaya* and the lower left in *varada*. He is adorned with *jaṭamakuta*, *channavīra*, *yajñōpavīta* and *pūrṇōruka*. Two sages are shown standing on either side of Śiva keeping their hands in *añjali* pose.

SUKHĀSANAMŪRTI.

According to *Silparatna* and all other authorities, the image of Sukhāsanamūrti should be a seated figure with four arms, three eyes and a very handsome appearance suggestive of *rajōguṇa*. It should be seated erectly upon a *bhadrapīṭha* with its left leg bent and resting upon the seat and the right one hanging below it. But the *pūrvā kārāṇāgama* states that the right leg of the image should be bent and be resting upon the seat and left one hanging. It should carry *paraśu* in the upper right hand and *mṛiga* in the upper left. The lower right hand should be held in the *abhaya* pose, while the lower left hand may be either in the *varada* or the *simhakarṇa* pose. It is imperative that neither *Dēvī* nor Skanda should be near the Sukhāsanamūrti.³⁰

An example of Sukhāsanamūrti is found in the wide *gaḷa* portion of the Paraśurāmēśvara temple at Attirāla (Pl.45). On either side of the central niche in the west there are two identical images of Śiva housed in the niches. In these sculptures, Śiva is shown seated with the right leg hanging down the seat and the left bent at the knee and resting on the seat. The deity has four arms and holds *paraśu* in the upper right hand, *mṛiga* in the upper left, keeps the lower right in the *abhaya* and the lower in the *varada* pose. The person of Śiva is adorned with *jaṭamakuta*, *makara* and *chakraṇḍalas*, *grāivēyakas channavīra*, *udarabandha*, *yajñōpavīta*, and *pūrṇōruka*.

Another example is found on the *adhishṭhāna* of the Umamahēśvara temple at Pushpagiri. In this the figure of Śiva is shown seated in *sukhāsana* on a pedestal with his left leg bent and resting upon the seat and the right one hanging down. The head is adorned with *jaṭamakuta* and body is graced with *channavira*, *graiṇyakas*, *yajñōpavita*, and *udarabandha*. The two upper hands carry *paraśu* and *mṛiga*. He keeps his lower right hand in *abhaya* and the lower left rests on the left leg. The figure of seated Nandi is shown on the pedestal.

Another sculpture of Śiva as Sukhāsanamūrti is carved on a pillar located in the southern entrance *maṇḍapa* of the Sangamēśvara temple at Animela. Seated in *sukhāsana* with the right leg hanging down the seat and the left leg folded and resting upon the seat, the god holds *ḍamaru* in the upper right hand, *triśūla* in the upper left, keeps the lower right in *abhaya* and the lower left in *varada*. He is adorned with *jaṭamakuta*, and other ornaments. The figure of Nandi is shown seated and facing left. There is a *prabhāmaṇḍala* round the image topped by *simhalalāṭa*.

UMĀSAHITAMŪRTI

If the figure of the Dēvi is seated on the same seat by the side of Sukhāsanamūrti, the group is known as the Umāsaḥitamūrti. The position of the Dēvi is to the left of Śiva. She should have only two arms; in her right hand should keep a lotus flower, while she may hold her left hand either in the *simhakarṇa* pose or keeps it straight resting on the seat. The *Śilparatna* states that the right hand of the Dēvi should keep an *utpāla* flower and the left hand held *varada* pose, or the left hand might rest on the *pīṭha*. This aspect of Śiva and Umā seated on the same seat and under the same *prabhāmaṇḍala* is known as the Umāsaḥitamūrti.³¹

An image of Umāsaḥitamūrti placed in the eastern niche in the wide *gaḷa* portion of the Paraśuramēśvara temple at Attirāla, agrees to the description found in the texts. In this, Śiva is represented as seated in *sukhāsana* with the right leg hanging down the seat and the left leg bent at the knee and resting on the seat. The god has four arms and holds *paraśu* in the upper right hand, *mṛiga* in the upper left and keeps the lower right and left hands in the *abhaya* and the *varada* poses respectively. He wears *jaṭamakuta*, *makara* and *chakrakunḍalas*, *graiṇyakas*, *channavira*, *yajñōpavita*, *udarabandha*, *pūrṇōruka* and *mañjīras* with small tinkling bells. To the left of Śiva, is Pārvati seated on the same pedestal with the left leg hanging down and the right leg folded at the knee and resting on the seat. She has two arms, holding a *nīlōtpala* in the right hand and keeping the left in the *vraada* pose. Her person is graced with *kīrīṭamakuta*, *chakrakunḍalas*, necklace, *mēkhala*, *pūrṇōruka* and *mañjīras* (Pl. 42).

On a pillar of the southern entrance *maṇḍapa* of the Sangamēśvara temple at Animela, there is a sculpture of Umāsaḥitamūrti. In this, Śiva is shown seated in *sukhāsana* with the right leg hanging down the seat and the left leg bent and resting on the seat. The god has four arms. He holds *paraśu* in the upper right hand, *mṛiga* in the upper left, keeps the lower right in *abhaya* and the lower left in *varada*. He wears *jaṭamakuta* and other ornaments. Umā seated to the left of Śiva on the same seat keeps her right leg hanging down while the left folded at the knee rests upon the seat. She has two arms and holds a lotus in her right hand and the left hand rests on the seat.

Bronze images of Śiva and the Dēvi are found in the Mūlasthānēśvara temple at Pottapi (Pl. 48). They are shown seated on separate *padmapīṭhas*. The image of Śiva is shown seated in *sukhāsana* with his right leg dangling down and the left leg folded and

resting on the seat. The god has four arms and keeps the lower right and left hands in *abhaya* and *varada* poses respectively. He holds *paraśu* in the upper right hand and *mṛiga* in the upper left hand. The deity is adorned with *jaṭāmakuta*, *makara* and *chakrakuṇḍalas*, *kēyūras*, *grāivēyakas*, *channavīra*, *yajñōpavīta*, *udarabandha*, and *pūrnōruka*. The goddess is shown seated to his left on a separate *padmapīṭha*. She is also seated in *sukhāsana* with her right leg hanging down and left leg folded and resting on the seat. She has two arms keeping in *abhaya* and *varada* poses. The goddess is adorned with *kiriṭāmakuta*, *makarakuṇḍalas*, necklace and *pūrnōruka*.

UMĀMAHĒŚVARAMŪRTI

The *Vishṇudharmōttara* states that in this aspect, the image of Śiva and Umā should be seated on a seat, embracing each other. Śiva should have two arms, the right one carrying a *nīlōtpala* flower and the left one should be placed in embrace on the left shoulder of Umā. He should have the *jaṭāmakuta* on his head with the crescent moon on it. Umā should have her right hand thrown in embrace on the right shoulder of Śiva and should keep in her left hand a mirror. According to the *Rūpamaṇḍana*, Śiva should have four arms and in one of the right hands there should be the *triśūla* and in the other a *mātulunga* fruit; one of the left arms should be thrown on the shoulder of Umā and there should be snake in the other left hand. The Dēvī should be as described in the *Vishṇudharmōttara*. In this group there should be the Vṛishabha, Gaṇēśa, Kumāra, and a lean emaciated dancing figure of Bhṛīngī, all arranged in an artistic composition.³²

A beautiful example of Umāmahēśvaramūrti is found in the Indranāthēśvara temple at Pushpagiri. In this, Śiva and Pārvati are seated on a single pedestal embracing each other. Śiva is shown seated in *sukhāsana* posture with his right leg hanging down, and left leg folded and resting on the seat. To his left is the figure of Dēvī seated with her left leg hanging down and right leg bent and keeping on the seat. Śiva is adorned with *jaṭāmakuta*, *channavīra*, *makarakuṇḍalas*, *yajñōpavīta*, *udarabandha*, *ardhōruka*, *mañjīras*, etc. He has four arms and carries a *paraśu* in the upper right hand, *mṛiga* in the upper left hand and keeps the lower right hand in *abhaya* and the lower left hand on the shoulders of the Dēvī. Dēvī wears a *kiriṭāmakuta*, *chakrakuṇḍalas*, *pūrnōruka* etc. She has two arms — left hand holding lotus and right hand embracing her lord round his waist. A Nandi is shown on the pedestal.

Two examples of Umāmahēśvaramūrti are found in the pillared cloister of the Vaidyanāthasvami temple at Pushpagiri. In the first one Śiva is shown seated on a pedestal as Sukhāsanamūrti, with his right leg hanging down, left leg bent and keeping on the seat. He is adorned with a *jaṭāmakuta*, *makara* and *patrakuṇḍalas*, *channavīra*, *yajñōpavīta*, *udarabandha*, *ardhōruka*, *mañjīras*, etc. Umā is seated on his left lap with the right leg folded and keeping on Śiva's lap and left leg hanging down. In this, Śiva is shown with four arms of which carry *paraśu* in the upper right and *triśūla* in the upper left hand. The lower right hand is broken, and the lower left is placed on the left shoulder of Umā. Umā, seated to the left of Śiva, has two arms — the left holding *nīlōtpala* and the right embracing her lord round his waist. She is adorned with *kiriṭāmakuta*, necklace, *pūrnōruka*, etc. A figure of seated Nandi is shown on the pedestal.

In the second example of the Umāmahēśvara image, Śiva is shown seated with his right leg hanging down, and the left leg folded and keeping on the pedestal. He wears a *jaṭāmakuta* with flowing *jaṭas*, *makara* and *patrakuṇḍalas*, *channavīra*, *yajñōpavīta*,

udarabandha, girdle buckled with *simhamukha* and *ardhōruka*. Umā is shown seated on her lord's left lap. Her right leg being folded rests on the lap of Śiva while her left leg is hanging down. She wears *kiriṭamakuṭa*, necklace and *pūrnōruka*. Śiva has four arms of which the upper right hand holds *ḍamaru*, upper left *triśūla*, lower right keeping in *abhaya* and lower left hand embracing the Dēvi round her shoulders. Umā has two arms — holding *nīlōtpala* in the right hand and embracing her lord with the left hand round his waist. A Nandi is shown on the pedestal, facing right.

In another example found on the wall portion of the Bhīmēśvara temple at Pushpagiri, Śiva is shown seated on a pedestal with his right leg hanging down and left leg bent and keeping on the seat. Dēvi is seated on his left lap. Śiva wears *jaṭāmakuṭā*, *makara* and *patrakuṇḍalas*, *channavīra*, broad *yajñōpavīta*, *udarabandha*, etc. Dēvi is adorned with a *kiriṭamakuṭa*. Śiva has four arms. He holds *paraśu* and blackbuck in the upper arms and keeps the lower right hand in *abhayamudra*. He is shown embracing his consort with his lower left hand which rests on the left shoulder of the Dēvi. Dēvi has two arms. She embraces her lord round his waist, with her right hand, while the left hand is broken.

The *mūlabhēra* of the Umāmahēśvara temple in the Chennakēśava group of temples at Pushpagiri is of Vṛishabhārūḍa Umāmahēśvaramūrti (Pl.9). The image of Umāmahēśvaramūrti, seated on Nandi is all carved out of a single stone. The Nandi facing the door way stands keeping its four legs stiff on the ground. It exhibits dignity and grace in carrying Śiva and Umā on its back. Śiva and his beloved consort Umā seated on the back of the bull also faces the door way. Seated in *sukhāsana* with the right leg hanging down and the left leg folded and resting on the back of Nandi, the god has four arms. He holds *paraśu* in the upper right hand, *mṛiga* in the upper left hand and keeps the lower right hand in *abhaya*. The lower left hand of Śiva is placed on the left shoulder of Umā. He is adorned with *jaṭamakuṭa* and other ornaments. Umā is seated upon the left lap of Śiva with her legs hanging down. She wears *kiriṭamakuṭa* *pūrnōruka* and other ornaments. She has two arms and embraces her lord with the right hand and holds a flower in the left one. There is a *prabhamāṇḍala* round the god and the goddess.

All the above examples of Umāmahēśvaramurti tallies with the descriptions found in the *Śilpa* texts.

MAHĀMṚITYUÑJAYA

On a pillar of the southern entrance *maṇḍapa* of the Sangamēśvara temple at Animela, a unique sculpture is carved in which Śiva is represented as bathing himself. In this example, Śiva is shown taking a sacred bath himself. Seated in *padmāsana* Śiva has eight arms. The two upper hands raised above the head hold water pots and pore water over his head. He holds *paraśu* and *mṛiga* in two hands. In two hands he keeps two water pots. The remaining two lower hands holds a single water pot placed on his legs. He is adorned with *jaṭāmakuṭa* and other ornaments. The figure of a seated Nandi is sculptured on the pedestal. Two other examples of Mahāmṛityuñjaya, one in painting and the other in sculpture, are found sculptured in the Virabhadrasvāmī temple at Lēpākshi.³³ In these examples also the god is shown seated in *padmāsana*. But he has six hands and hold water pots in all the hands. The upper two hands are shown in the act of pouring water over his head. These examples and the sculpture discussed above may be treated as the unique representations of the Mahāmṛityuñjaya aspect of Śiva.

DAKṢHIṆĀMŪRTI

Dakṣhiṇāmūrti is described in four different aspects namely, as a teacher of *yōga*, of *viṇa*, of *jñāna* and of *vyākhyāna*, or an expounder of other *śāstras*. In many of the South Indian temples, both Śaiva and Vaiṣṇava, the niche on the south wall of the central shrine contains the figure of Dakṣhiṇāmūrti housed in it. The image of Vyākhyāna Dakṣhiṇāmūrti should be sculptured as seated on a secluded spot on the Himālayas, under a banyan tree. He should be seated in *virāsana* with the right leg hanging down the seat and the left one bent and rested across on the right thigh. The leg hanging down may or may not rest on the back of the *Apasmārapurusha*. The god should have three eyes and four arms; of these the upper right hand should hold the *akṣamāla* while in the upper left hand there should be either *agni* or *sarpa*. The lower right hand is to be held in the *jñānamudra* or the *sandarśanamudra* pose and the lower left hand may be kept in the *varada* pose or stretched straight in the *daṇḍa* pose, the elbow resting upon the left knee in the latter posture. In one account it is stated that one of the left hands may be, as already stated, in the *varada* or the *daṇḍa* pose; if it is in the former pose, it might keep a book, the other left hand holding a snake, fire or a lotus or *nīlōtpala* flower. His head may be adorned with either a *jatabhāra*, or *jaṭābandaha*, or *jaṭamakuta*, or *jatamandala* or the *jaṭas* might be held together with a *paṭṭa-bandha*. The mass of the *jaṭas* should be embellished with the *durdhūra* (dhatura), a serpent on the left and with small tinkling bells, the *kapāla* and the crescent moon on the right side. In the middle of the *jatabhāra* there should be visible the smiling face of the river goddess Ganga. Surrounding the great teacher-god, are to be shown *ṛishis* eager to learn the *śāstras*.

The general posture of *Jñāna* Dakṣhiṇāmūrti is exactly the same as in the *Vyākhyāna*-mūrti, but he should hold the *akṣhamāla* in the upper right hand, an *utpāla* flower in the upper left hand; the lower right hand should be held in the *jñānamudra* pose, whereas the lower left hand may be kept in the *abhaya* or the *daṇḍa* pose.

The form of *Yōga* Dakṣhiṇāmūrti may be sculptured in three different ways. In the first, he should be seated with legs crossed as in the *svaśṭhikāsana*; while the lower right hand should be held near the chest in the *yōgamudra* pose and the lower left hand should rest upon the lap in the characteristic *yōgic* posture. In the upper right and left hands there should be the *akṣhamāla* and a lotus flower respectively. This image should be surrounded by *ṛishis* who should be adoring him. In the second variety of representation of *yōga* Dakṣhiṇāmūrti the left leg of the figure should be bent in the *utkūṭhikāsana* posture surrounding the body of the figure and its left leg should be a *yōgapaṭṭa*. The right leg should be hanging down the seat. The lower left arm should be kept stretched and be resting by the elbow on knee of the bent left leg. The rest of the details is identical with that given for the first form. In the third form of *Yōga* Dakṣhiṇāmūrti, the two legs are to be bent and crossed in a more or less vertical position (as in the figure of *Yōga* Narasimha), and round these and the body is passed a *yōgapaṭṭa* to keep the legs in position. The lower two arms are stretched and kept resting on the knees. There should be the *akṣhamāla* in the upper right hand and a *kamaṇḍalu* in the upper left.³⁴

The image enshrined in the niche of the south wall of the Śakṣhimallēśvara temple represent the *Vyākhyāna* Dakṣhiṇāmūrti form (Pl.43). Here, Dakṣhiṇāmūrti is seated on a pedestal with the right leg hanging down the seat and placed upon the back of the *Apasmārapurusha* and the left foreleg rests upon the right thigh. The deity has four arms; of these the lower right hand is held in the *jñānamudra* pose and the lower left hand which

rests on the left knee holds a book. He holds *akṣamāla* in the upper right hand and *agni* in the upper left hand. His person is adorned with *jaṭāmakuṭa*, *channavīra*, *yajñōpavīta*, *udarabandha* and *ardhōruka*. There are two sages represented on either side.

On the south face of the wide *gaḷa* portion of the Paraśurāmēśvara temple at Attirāla, Śiva in the aspect of Vyākhyāna Dakṣiṇāmūrti is shown seated on a *piṭha* with the right leg hanging down the seat and placed on the back of *Apasmārapurusha* while the left leg bent at the knee is kept in the *utkūṭika* posture. The deity has four arms and holds *paraśu* in the upper right hand, *agni* or fire in the upper left, keeps the lower right in *jñānamudra* and the lower left rests on the left leg. He wears *jaṭāmaṇḍala*, *grāivēyakas* *yajñōpavīta*, *udarabandha* and *ardhōruka*. (Pl. 10).

An image of Dakṣiṇāmūrti is placed to the south of the Vaidyanāthsāmī temple the Pushpagiri. Here, Śiva is shown seated on *padmapīṭha* in *vīrāsana* posture with his right leg hanging down and keeping on the back of *Apasmārapurusha* and the left leg folded rests upon the right leg. The deity is adorned with *jaṭāmakuṭa* with a few *jaṭās* seen flowing down. His person is adorned with *rudrākṣhamalas* round his neck, *udarabandha*, etc. He has four arms of which the lower two are broken. He carries *akṣamāla* in the upper right and the *agni* in the upper left. There is a *prabhamāṇḍala* round the image. The figure of Nandi is shown on the pedestal. At either end of the pedestal there are two figures of *rishis* seated in *utkūṭikāsana* posture and kept one of their hands in *vismaya* pose.

Another example of Dakṣiṇāmūrti is noticed in the Sangamēśvara temple at Animela. Here, the deity is represented as seated on a hill and under a tree with the right leg hanging down the seat and resting on the back of the *Apasmārapurusha* and the left foreleg rests upon the right thigh. He has four arms and the objects in the upper hands are not distinct. He keeps the lower right hand in *chinmudra* pose and holds a *pustak* in the lower left hand. This image represents Vyākhyāna Dakṣiṇāmūrti aspect of Śiva.

NAṬARĀJA.

Śiva is a great master in the art of dancing. In the *Saivāgamas* it is stated that Śiva danced in a hundred and eight modes. But they content themselves with the description of nine modes only. According to the description given in the *Aṁsumadbhēdāgama* in the first mode of dance the right leg of Śiva should be slightly bent and placed on the back of the *Apasmārapurusha* and the left leg should be lifted up, somewhat turned towards the right leg and kept across it. He should carry a *ḍamaru* in the upper right hand, *agni* in the upper left, keep the lower right hand in *abhaya* and the lower left in the *gajahasta* or *daṇḍahasta* pose across the body. On the head of Śiva there should be the *jaṭāmakuṭa* adorned with flower garlands, *durdhūra* and *arka* flowers, a snake, jewelled ornaments, grinning human skull and crescent moon tied on the left side. From this *jaṭāmakuṭa* should issue on either sides five, six or eleven *jaṭās* and stand either horizontally or arranged in a circle. The *Āpsmarapurusha* who is trodden on by Śiva should have his head on the right side and his legs on the left side of Śiva. Pārvatī should be standing to the left of Naṭarāja. The *Uttara-Kamikagama* while giving a slightly different description states that on right side of Naṭarāja there should be either *rishi* Bhṛīngi or Bhadrakālī. In the *jaṭās* of Naṭarāja on the right side there should be the figure of Ganga with the upper half shaped in the form of a woman and the lower half like running water, with hands in the *añjali* pose. This dance, it is stated, is known as *Bhujangatrāsa*.

The second, the third and the fourth varieties of dance are not very different from the first. In the second mode of dance, the *Amṣumadbhēdāgama* states, there should be the figure of Ganga standing on the *jaṭas* flowing on the right side of Śiva with hands held in the *añjali* pose. In the third kind of dance it is stated that the left foot of the Nṛttamūrti should be placed on the body of the *Apasmārapurusha* and the right leg lifted up. A *jaṭābhāra* or *jaṭāmaṇḍala* spread round the crowned head of the figure of Śiva in the form of a circular disc is required in the fourth form of dance.

The fifth form of dance is somewhat different from the previous ones. In this the right leg is to be lifted straight up to the crown of the head and the left leg, some what bent, should be resting upon the *Apasmārapurusha*. Śiva should have eight arms; three out of the four right hands are to be seen with the *śūla*, the *pāśa*, and the *ḍamaru*, while the lower one should be kept in the *abhaya* pose; one of the left hands is to be held in the *gajahasta* pose and the three other hands are to carry the *kapāla*, the vessel of fire and a bell.

In the sixth variety of dance, the legs of the figure of Śiva should as in the case of the fifth variety and he should be represented with sixteen arms holding various weapons. To the left of Naṭarāja should be standing his consort, carry in her left arm skanda and keeping her hands in the *añjali* pose, while the child Skanda should, out of fear at the sight of the ecstatic dance of his father, be catching hold of the breast and abdomen of his mother, Pārvatī.

In the seventh mode of dance, the image of Śiva is required to possess eight arms, three eyes and an out-spreading *jaṭāmaṇḍala*; the left leg of Śiva should be placed upon the *Apasmārapurusha* and the right leg lifted up fully stretched, as far as the head. He should carry *śūla*, *pāśa*, *ḍamaru* in the three upper right hands and keep the lower right in *abhaya*. Out of the four left hands, two should be kept in the *gajahasta* and *vismaya* poses and the remaining two should carry *kapāla* and an *agnipātra*. To the left of the dancing figure of Śiva should stand the image of Dēvī. If six hands are substituted in the place of eight in the seventh variety of dance, we get the eighth mode of dance. In this, the two upper right hands should carry *ḍamaru* and the *śūla* and the flower right is to be held in the *abhaya* pose; Of the left arms one is to be held in the *gajahasta* pose, another in the *vismaya* pose and the third should carry a *kapāla*.

It is to be noted that the images of the fifth and sixth forms of the dancing forms should possess only two eyes, whereas all the rest should have three eyes.

The ninth mode of the dancing form of Śiva is described as follows: In this Śiva's left foot should not be placed on the back of the *Apasmārapurusha* but rest upon a *pīṭha* and should be somewhat bent. The great toe of the right foot should also rest upon the *pīṭha*. He should have four arms and keep *ḍamaru* in the upper right, *agni* in the upper left. The lower right hand should be kept in the *abhaya* pose and the lower left in the *gajahasta* pose. He should have three eyes and adorned with a *jaṭāmaṇḍala*.³⁵ T.A. Gopinatha Rao says that "From a study of the so-called nine different forms of the Nṛttamūrtis it becomes patent that these do not really represent nine varieties of dances as described in the *Nāṭyaśāstra*. We find the dance of the common form of Naṭarāja to be what is technically known as the *bhujangatrāsa* mode of dancing. Besides these nine varieties of the Nṛttamūrtis described in the *Amṣumadbhēdāgama*, we meet with several different images of Naṭanamūrtis in actual sculpture..."³⁶

A survey of all the sculptures of Naṭarāja under study agrees with the above view. T.A. Gōpinātho Rao has endeavoured himself to explain other modes of dance of Śiva met within actual sculpture with the help of the only commentary on the subject written by the great Abhinavaguptāchārya. They are the *kaṭisama* dance, the *lalita* dance, the *lalāṭatilukam*, the *chatura* mode of dance, and the *talasamsphōṭitam*.³⁷

“Whatever the origins of Śiva’s dance, it became in time the noblest image of activity of God which any art or religion can boast of. Of the various dances of Śiva I shall only speak of three, one of them alone forming the main subject of interpretation. One is an evening dance in Himalayas, with a divine chorus, described as follows in the *Śiva pradōsha stōtra*...”

“Placing the Mother of the Three worlds upon a golden throne, studded with precious gems, Shūlapāṇi dances on the heights of Kailas, and all the gods gather round him;”

“Sarasvati plays on the vīṇa, Iṇdra on the flute, Brahmā holds the time-marking cymbals, Lakshmi begins a song, Viṣṇu plays on a drum, all the gods stand round about.”

“Gandharvas, Yakshas, Patagas, Urugas, Siddhas, Sadhyas, Vidhyadharas, Amaras, Apsarasas and all the beings dwelling in the three worlds assemble there to witness the celestial dance and hear the music of the divine choir at the hour of twilight.”

This evening dance is also referred to in the invocation preceding the “*Kathā Sārit Sāgara*.”³⁸

Several examples of Naṭarāja images are found in the temples of Cuddapah district. They are shown dancing in different modes.

On a pillar in the *mukhamanḍapa* of the Agastyēśvara temple at Chilamkur, Śiva is represented as dancing in the *lalita* mode with the right leg slightly bent at the knee and placed on the ground while the left is placed on the back of the *Apasmārapurusha* (Pl.27). The figure of the *Apasmārapurusha* is reclining on his hands. The position of the *Apasmārapurusha* indicates that the dance being just started, he started to lie prostrate on the ground to provide his back as the trampling ground of Śiva. Śiva by keeping left leg on the *Apasmārapurusha* and the right leg on the ground, is moving on to make the back of the *Apasmārapurusha* as the trampling ground. *Natarāja* has eight arms. He keeps the lowest of the right arms in *daṇḍahasta* pose across the chest and the lowest of the left arms in the *abhaya* pose. The remaining three right hands carry the *ghaṇṭa*, the *śūla*, and a book while the three other left hands hold *ḍamaru*, *paraśu* and *sarpa*. He is adorned with *jaṭāmakuṭa*, *channavīra*, *graiṇēyakas*, *yajñōpavīta*, *ardhōruka*, and *kinkinis* or anklets with small tinkling bells. There are eight male figures seated round Naṭarāja and playing on different musical instruments.

On another pillar in the same temple, the figure of Śiva is represented as dancing in *chatura* mode with his two legs placed over the heads of the two seated dwarfs. He has eight arms and holds the *ḍamaru* in the upper right hand, the *śūla* in the upper left, keeps the lower right in the *abhaya* pose and the lower left in the *daṇḍahasta* pose across the chest. The objects in the four other hands are not clear. The person of Naṭarāja is adorned with *jaṭāmakuṭa*, *makara* and *sarpakuṇḍalas*, *channavīra*, *yajñōpavīta* and *ardhōruka*. The figure of Nandi is shown to his left. He is surrounded by seated male figures playing on different musical instruments.

In an example found on the wall of the *garbhagṛīha* of the Paraśurāmēśvara temple at Attirāla, Naṭarāja, the king of dance, is shown dancing in the ninth mode of dance described in *Amśumadbhēdāgama*. He dances with the left leg bent at the knee and its foot placed on the ground; and he keeps the toe of the bent right leg also on the ground. Here, the figure of *Apasmārapurusha* is absent. The deity has sixteen arms and the lowest right and left arms are held in the *abhaya* and the *gajahasta* poses respectively. The objects held in the other arms are not distinct. His head is crowned with *jaṭāmakuta* and to its left the goddess Ganga is represented as a descending woman followed by the ripples of river water into the *jaṭās* of Śiva. He wears *channavīra*, *grāivēyakas yajñōpavīta*, and *ardhōruka*. To the bottom left of Naṭarāja, Kumāra is shown dancing and the figure of Nṛīta Gaṇapati to the bottom right of Śiva. Both Gaṇapati and Kumāra are dancing in the same mode of dance as that of Śiva. To the right of Gaṇapati stands Pārvatī with the bull behind her facing at Śiva. The figure of Dēvī has two arms holding a flower in the right hand while the left is kept hanging down. She wears *kirīṭamakuta* *pūrṇōruka* and other ornaments.

Naṭarāja is depicted on the exterior of the *kakshāsana* of the *Sabhāmaṇḍapa* of the Trikuṭēśvara temple at Pushpagiri. In this Śiva is shown dancing in *bhujangatrāsa* by keeping his right leg on the *Apasmārapurusha* and the left leg raised and turned to right. Here, Naṭarāja is represented with four arms. The upper right hand holds *ḍamaru*, and *agni* or fire in the upper left. The lower right hand is held in *abhayamudra* and lower left in *daṇḍahasta* pose. This agrees with the first mode of dance described in *S'āivāgamas*.

On the same *kakshāsana*, Śiva is shown dancing by keeping his slightly bent left leg firm on the ground and right leg thrown across the left leg and trampling with its toe on the ground. *Apasmārapurusha* is not found in this. The deity wears *jaṭāmakuta* with a few *jaṭās* spreading on either side. To the right of his head and on the *jaṭās* the river goddess Ganga is shown in human form with her two hands keeping in *añjali* pose. Śiva wears *paṭra* and *makarakuṇḍals*, necklace and other *hāras*, *ardhōruka* etc. The deity has eight arms and keeps the lower right hand in *abhayamudra* and lower left in *daṇḍahasta* pose. The remaining right hands carry a bell, *tālapatras* and *triśūla* where as the left hands carry *ḍamaru*, *agni* and *sarpa*. To the right of Naṭarāja a seated male figure is playing on a drum with his two hands. Pārvatī is shown standing to his left. She has two arms and holds a lotus in the right hand and keeps the left hand in *katyavalambita* pose. The figure of Nandi is represented behind the Dēvī figure and it looks towards its dancing master.

In another example, found on the wall of the Bhīmēśvara temple at Pushpagiri, Śiva is shown dancing, keeping his right leg on the back of *Apasmārapurusha* and the left leg raised and turned to the right. Here, Śiva is represented with four arms. He holds *ḍamaru* in the upper right hand and the object in the upper left is not clear. He keeps the lower right hand in *abhayamudra* and lower left in *daṇḍahasta* pose. This image also agrees with the first mode of dance described in the *Āgamas*.

On the *adhishṭhāna* of the Umāmahēśvara temple at Pushpagiri, a beautiful representation of Naṭarāja dancing in *bhujangatrāsa* mode is found. In this Śiva is shown dancing with the right leg bent at the knee and resting on the back of the *Apasmārapurusha* and the left leg bent at the knee and slightly raised. The god has eight arms. The lower right hand is held in *abhaya* pose and the remaining three right hands carry *sarpa*, *ghaṇṭa* and *ḍamaru*. One of the left hands being kept raised horizontally straight, the other two left hands carry

flames and *triśūla*. The object in the fourth left hand is not distinct. His head is adorned with *jaṭāmakuṭa*, with locks or *jāṭas* spreading on either side. He wears *channavīra*, *grāivēyakas*, *yajñōpavīta*, *udarabandha*, and *ardhōruka*. The image of Naṭarāja is sculptured within a *prabhāmaṇḍala*. To the right of Naṭarāja a sage is shown seated. Next to him is Brahmā standing with three heads and four arms. He keeps his two lower arms in *añjalimudra*. Three more sages are represented to the right of Brahmā of whom one is seated and the other two standing. All the sages keep their hands in *añjalimudra*. Towards the left of Naṭarāja is the standing figure of Viṣṇu. He has four arms and holds *chakra* and *śaṅkha* in the upper hands, *gada* in the lower left and keeps the lower right in *abhaya*. To the left of Viṣṇu there is a standing male figure keeping his two arms in *añjali* pose (Pl.13).

An image of Naṭarāja dancing in the mode of *ūrdhvajānu* is found on the north wall of the *garbhagṛīha* of the Santānamallēśvara temple at Pushpagiri. This is also identified as a representation of Naṭarāja in *Kālikātāṇḍava* form, one of the seven *tāṇḍavas* of Śiva described in *Sṛitattvanidhi*.³⁹ Here, Śiva is shown dancing by keeping his right leg on the back of *Apasmārapurusha* and the left leg lifted straight upto the crown of the head. He has eight arms. Two of the right hands carry *triśūla* and *ḍamaru*, keeps one in *abhaya* and the other keeping straight downwards. Of the four left arms two hands carry flames and *sarpa* keeps one in *gajahasta* pose and the other raised straight in *parākahasta* pose. The style of spreading of the hands, particularly one right hand and one left hand keeping straight, is to balance himself on one leg. The figure of Śiva is surrounded by a *prabhāmaṇḍala* of flames. The head of Śiva is adorned with a *jaṭāmakuṭa* with a few *jāṭas* spreading on either side. He wears *sarpa* and *chakrakunḍalas* as his ear ornaments, *grāivēyakas*, *channavīra*, *yajñōpavīta*, *udarabandha*, and *ardhōruka*. To his right there is a seated male figure playing on a drum. To the left of Naṭarāja is Parvatī seated on Nandi. She looks up at her dancing Lord with wonder (Pl.11).

On the back wall of the same temple there is another figure of Naṭarāja dancing in the *bhujangatrāsa* mode of dance. He keeps his slightly bent right leg on the back of *Apasmārapurusha* while the left leg being bent and raised above the right knee and thrown across the right thigh. He is crowned with a *jaṭāmakuṭa* with a few *jāṭas* spread on either side. The goddess Ganga is shown seated over the *jāṭas* spread to his right. She keeps her two hands in *añjalimudra*. Naṭarāja is bejewelled with *sarpa* and *chakrakunḍalas*, a broad necklace, *kēyūras*, *kankaṇas*, *udarabandha*, *yajñōpavīta*, and *kinkinis* or small tinkling bells on his feet. He is clad in *ardhōruka* with a girdle. He has four arms and carries *ḍamaru* in the upper right hand, fire in the upper left, keeps the lower right in *abhaya* and the lower left in *kari hasta* pose. The figure of Naṭarāja is surrounded by *prabhāmaṇḍala*. To the bottom left of Naṭarāja is the figure of Dēvī standing in *tribhanga*. She holds *nīlōtpala* in the right hand and keeps the left hand hanging down. Next to Dēvī is the emaciated figure of Bhṛīṅgi. He keeps his two hands in adoration. To the right and just below the raised left foot of Śiva, is a seated male figure wearing *kīrita*. He plays on the drum. A sage is shown standing, to the right of Śiva, keeping his two hands in *añjalimudra*.

On the south wall of the same temple, there is a unique piece of sculpture in which Śiva is shown adorning himself for dance. He stands on his bent right leg firm on a round pedestal, while the left leg bent and raised upto the right knee level so as to tie up *kinkinis* or small tinkling bells to its foot with two hands. He has eight arms. The two lower hands

are fixing up the earlobes to his left ear. The other two are tying up the *kinkinis* to his raised left leg. In the remaining two right hands he carries *ghaṇṭa* and *triśūla*. He holds *sarpa* and *ḍamaru* in the remaining two left hands. The *jaṭās* being tucked up on his head with a few *jaṭās* spread on either side, he wears *ardhōruka* and the other usual ornaments. In this it is almost to show that the ear lobes and the tinkling bells have slipped down and he is arranging them, as we find. The drummer and the flutists on either side of Śiva are busily engaged in the musical accompaniment as Śiva dances.

"This is one of the most interesting sculptures in the representation of Śiva as a dancer, as it shows the element of *āhārya* or decoration and dressing, with special emphasis. This and a few sculptures, representing the adorning of Durgā with similar jingling anklets on her foot, as from Abanēri in the Amber museum from Rājasthān, represent the aspect of *āhārya* which is so important in dance. It is tasteful appropriate dress or *nēṣṭhīya*, as specially directed by Kālidāsa in his *Mālavikāgnimitra*, *Viraṇanēṣṭhīya*, in tune with the dance, that is essential and is shown here."⁴⁰

Another image of Naṭarāja is found on the south wall of the *antarāla* of the Santānamallēśvara temple at Pushpagiri. Here Śiva, the king of dance is shown dancing with his right leg bent at the knee and keeping on the back of *Āpasmarapurusha* and the left one bent at the knee is slightly raised in *kuttika* pose. The deity has eight arms. The lower right and left hands are broken but they seem to be kept in *abhaya* and *karihasta* poses respectively. He holds *sarpa*, fire and *ḍamaru* in the remaining left hands, *triśūla* and *ghaṇṭa* in the two right hands. The object in one of the right hands is not clear. It may be in *añchita* or *ālāpallava* pose. His head is adorned with *jaṭāmakuta* with *jaṭās* spreading on either side. The river goddess Ganga is shown to his right over the *jaṭās*. He is adorned with *sarpa* and *chakrakunḍalas*, necklace, *yajñōpavīta*, *ardhōruka* and *mēkhala*.

On a pillar of the southern entrance *maṇḍapa* of the Sangamēśvara temple, Animela. Śiva is shown dancing in *bhujangalīta* mode with the right leg slightly bent and placed upon the back of the *Āpasmārapurusha*; the left leg bent and lifted up above the right knee level. He has four arms and holds *ḍamaru* in the upper right hand, *agni* in the upper left, keeps the lower right in the *abhaya* and the lower left in the *daṇḍahasta* pose across the chest. On the head of Śiva there is *jaṭāmakuta* with *jaṭās* spreading to the sides. The figure of Śiva is adorned with *makarakunḍalas*, *grāivēyakas*, *yajñōpavīta*, girdle and *ardhōruka*. The image is surrounded by a *prabhāmaṇḍala* of flames coming out from the mouths of two *makaras* at the bottom. On the same pillar Viṣṇu is represented as described in the *Śiva Pradōsha Stōtra*. Here, Viṣṇu stands firmly keeping his legs wide and slightly bent. He is seriously engaged in playing on a drum as Śiva dances on the otherside. He has four arms and holds *chakra* and *śaṅkha* in the upper right and left hands. With the lower left hand he holds the drum and plays on it with the *bāṇa* (a sort of stick used in exciting the membrane of a sort of drum) holding in the lower right. He wears *kirītamakuta*, *makarakunḍalas*, *kēyūras*, *grāivēyakas*, *channavīra*, *yajñōpavīta* and *pūrṇōruka* (Pl.23).

On the south wall of the sanctum of the Sangamēśvara temple at Animela, Śiva is shown dancing in the *bhujāṅgatrāsa* mode with the right leg slightly bent at the knee and resting on the back of the *Āpasmārapurusha* and the left leg lifted up and thrown across the right leg above its knee level. The deity has four arms and carries *ḍamaru* in the upper right hand, flames in the upper left, keeps the lower right in the *abhaya* and the lower left in

the *ḍaṇḍahasta* pose across the chest. To the right of Naṭarāja is Brahmā standing firm and has four arms and three heads. In his two lower hands Brahmā holds the time marking cymbals. The objects in the two upper hands are not visible. The figure of Viṣṇu, to the left of Śiva, standing firm on the ground by keeping his legs wide, has four arms. He plays on the drum with his two lower hands and holds *chakra* in the upper right hand and *saṅkha* in the upper left. In this Brahmā holds the time marking cymbals and Viṣṇu plays on a drum as described in the *Śiva Pradōsha Stōtra*.''

A careful examination of the above referred Naṭarāja images will enable us to draw the following conclusions. Śiva, the Master of Dance, is normally shown dancing in *bhujangalālita*, *bhujangatrāsa*, *chatura*, *ūrdhvaṇu*, etc. postures. He is shown with four, eight and sixteen hands. He is represented as dancing in some cases on the back of *Āpas-mārapurusha* and also on the ground. It is very interesting to note in this connection that Divine Dance Master is also accompanied with, Dēvi, Kumāra, Gānapati, Brahmā, Viṣṇu, Divine musicians and sages. It appears that the sculptors have ingeniously combined the northern and southern elements in the delineation of Śiva in the Naṭarāja aspect. Further the representation of Naṭarāja in the act of adjusting ornaments in the course of his dance is supposed to be a unique representation in the realm of Naṭarāja sculptures in South as well as in North India.

KALYĀNASUNDARAMŪRTI

The *Āpamas* give the following description of the images of the gods and goddesses that are to be represented as having taken part in the marriage celebration of Śiva and Pārvatī. In the composition of the scene of their marriage there should be Śiva and Pārvatī forming the central figures. Viṣṇu and his consorts Lakshmī and Bhūmī as the givers of the bride should be there. Of these Lakshmī and Bhūmī should be standing behind the back of the bride, touching her at the waist indicative of handing her over to her lord; and Viṣṇu should be standing in the background, between Śiva and Pārvatī with a golden pot of water ready to pour it at the ceremony of giving the bride to the bridegroom. Then Brahmā should be in the foreground, seated and performing the ceremony of *hōma*. In the background and at various distances should be seen a host of other gods with their respective goddesses and *rishis*, all of them standing with arms folded in the *aṅjali* pose, and with the feelings of pleasure, happiness and wonder portrayed in their faces. Śiva should be sculptured as standing firmly on the left leg and with the right one resting upon the ground somewhat bent or in the vice-versa. There should be three bends (*tribhanga*) in the body of Śiva. The lower right arm should be stretched out to receive the right arm of the bride Pārvatī and lower left hand should be held in the *varada* pose. Śiva should be holding *paraśu* in the upper right hand and *mṛiga* in the upper left. The figure of Śiva should be that of a young man who has just come of age adorned with a *jatāmakuṭa* with the crescent moon tucked up in it, *hāra*, *kēyūra*, *udarabandha* and the waist zone. Śiva should have three eyes. To the figure of Śiva, Pārvatī should be standing with her right arm stretched out to receive that of Śiva, in the act of *pāṇigrahaṇa* and with her left hand keeping a *nīlōtpala*. Her head should be adorned with all ornaments appropriate to the occasion.⁴¹

On the wall portion of the *garbhagṛiha* of the Paraśurāmēśvara temple at Attirāla the marriage scene of Śiva and Pārvatī is sculptured very beautifully (Pl.14). Śiva is represented as a handsome young bridegroom standing in *tribhanga*. He has four arms and

carries *paraśu* in the upper right hand, *mṛiga* in the upper left, holds the right hand of Pārvatī with the lower right and keeps the lower left bent at the elbow and stretched to receive the holy water from Viṣṇu. He is adorned with *jaṭāmakuta*, *makarakuṇḍala*, *grāvīyakas*, *channavira*, *yajñōpavīta*, *ardhōruka* and *mañjiras*. To the right of Śiva stands Pārvatī as a bride with two graceful bends in the body and downcast looks. She has two arms and holds *nīlōtpala* in the left hand while her right hand bent at the elbow is stretched to receive that of Śiva in the act of *pāñigrahaṇa*. Her person is adorned with *karaṇḍamakuta*, necklace and *pūrṇōruka*. Lakṣmī standing to the right of Pārvatī has two arms and holds the bride at the elbow of her right arm with the right hand and the other rests on her waist. She also wears *karaṇḍamakuta* and other ornaments. Still to the right of Lakṣmī is the figure of Bhūdēvī. To the left of Śiva is the figure of Viṣṇu standing and slightly bent to the right towards Śiva. He has four arms and holds a water pot with the two lower hands ready to pour water and in the act of giving the bride Pārvatī to the bridegroom, Śiva, while the two upper hands carry *chakra* and *śaṅkha*. He is graced with *kiriṭāmakuta* and other ornaments. In front of Śiva and Viṣṇu is Brahmā seated in *padmāsana* with the sacrificial *kuṇḍa* or *hōma* before him. As usual he has three heads and four arms. He holds *śruva* and *śruk* in the lower right and left hands and an *akṣamaṇāla* and a *kamaṇḍalu* in the upper right and left hand respectively. He is in the action of pouring *ājya* into the fire with the lower right hand. He wears *jaṭāmakuta*s and other ornaments.

The scene of the marriage celebration of Śiva and Pārvatī carved on the *adhishṭhāna* of the Umāmahēśvara temple is very natural and impressive. In this, Śiva is standing in *tribhanga*, with Pārvatī to his left; and he has four arms. The upper right and left hand carry *paraśu* and *mṛiga* respectively. The lower right hand is stretched to receive the water from Viṣṇu and lower left hand is held in *abhaya*. Below his right hand a dwarf is shown standing keeping a bowl or wide vessel on his head to receive the water poured into the hand of Śiva by Viṣṇu. To the left of Śiva, is the figure of Pārvatī standing in *tribhanga*. Lakṣmī standing to the left of Pārvatī touches her left hand. Behind Lakṣmī stands Bhūdēvī. Viṣṇu standing to the right of Śiva holds *chakra* and *śaṅkha* in the upper two hands and a water vessel in the lower two hands pouring water into the lower right hand of Śiva. In front of Śiva and Pārvatī is the figure of Brahmā, seated on a pedestal with three heads and four arms. He holds an *akṣamaṇāla* in the upper right hand, *kamaṇḍalu* in the upper left, *śruva* in the lower right and *śruk* in the lower left hand. In front of him there is a *kuṇḍa* in which fire is shown. On the other side of the fire there are two sages one seated and the other standing.

Another panel illustrating the marriage of Śiva and Pārvatī is well depicted on the *adhishṭhāna* of the Umāmahēśvara temple. Here Śiva is shown standing in the centre with Pārvatī to his left. He has four arms and holds *paraśu* and *mṛiga* in the upper two hands. The lower right hand is stretched to receive water from Viṣṇu while the lower left hand holds the right hand of the bride Pārvatī portrayed as a beautiful bride, stands to the left of Śiva and keeps her left hand in *lambahasta* pose. Lakṣmī standing behind Pārvatī keeps her two hands on the waist of Pārvatī. To the right of Śiva is the figure of Viṣṇu holding a water vessel in the two lower hands and pouring the holy water into the lower right hand of Śiva. Below this hand a dwarf is shown standing with heavy plate or

bowl over his head. The two upper hands of Viṣṇu carries *śaṅkha* and *chakra*. In front of Śiva and Pārvatī is Brahmā seated in front of fire or *hōmakunḍa*.

Another important example of Kālyāṇasundaramūrti form of Śiva is sculptured on the north wall of the *garbhagṛiha* of the Sangamēśvara temple at Animela. In this marriage scene of Śiva, the deities generally represented are Śiva, Pārvatī, Viṣṇu, Lakshmi, Bhūdāvi, Brahmā and others. In the above examples Viṣṇu is shown performing the act of giving the bride Pārvatī to the bridegroom, Śiva. But in the present example Himavan is represented as offering his daughter in marriage to Śiva. Here Śiva is represented as an young and beautiful youth standing with three graceful bends in the body. Śiva has four arms. His lower two hands clasped together stretches to receive water poured into his hands by Himavan. He carries *paraśu* in the upper right hand and *mṛiga* in the upper left. The figure of Śiva is adorned with *jaṭamakūṭa*, *makara* and *chakrakunḍalas graivēyakas*, *yajñōpavīta* and *pūrnōruka*. To the left of Śiva is Pārvatī. Standing in *tribhanga* she holds *nīlōtpala* in her right hand and keeps the left in *lōlahasta* pose. The figure of Pārvatī is sculptured upto the girdle of Śiva. Her downcast looks are indicative of the feelings of a bride. She is adorned with *kiriṭamakuṭa*, *makara* and *chakrakunḍalas*, *kuchabandha*, *hāra*, necklace, girdle and *pūrnōruka*. Himavan is sculptured as high as that of Śiva, standing and holding a water vessel in his two hands. He wears a peculiar head dress looking like a mountain. His body is adorned with *chakrakunḍalas*, *grāivēyakas*, *channavira*, and *pūrnōruka*.

We have so far discussed several panels illustrating *kalyāṇasundara* aspect of Śiva. In all these panels, the sculptors have laid special emphasis on the *pānigrahaṇa* aspect of the marriage. It may be mentioned in this connection that the ceremony of pouring water into the hands of Śiva which is considered to be the essential ingredient of the *pānigrahaṇa* aspect is either performed by Viṣṇu or Himavan. The *saptapathī* aspect which received due recognition and importance at the hands of north-eastern sculptors is surprisingly absent in the panels under our consideration. The sculptors of the Chālukya, Rashtrakūṭa, Pallava, Chōla and Vijayanagara times showed uncommon attention in the representation of *pānigrahaṇa* aspect while depicting Śiva as Kālyāṇasundaramūrti.

GAṄGĀDHARAMŪRTI

The well known story of the descent of Ganga for the sake of Bhagīratha is given in the *Viṣṇupurāṇa*, the *Bhāgavatapurāṇa* and the *Rāmāyaṇa*.

The image of Gaṅgādharamūrti is described in the *Aṁsumadbhēdāgama*, the *Kāmi-kāgama* and the *Kāraṇāgama*. It is stated that the figure of Śiva should be standing with his right leg placed firm on the ground and the left one slightly bent at the knee. He should have four arms of which the lower right hand should be placed near the chin of his consort Umā, whom he should be embracing with his lower left arm; the upper right arm lifted up as high as the *uśhṇisha* or the crown on the head, should be holding a *jaṭa* or a lock of matted hair, on which should be the figure of the goddess Ganga; the upper left hand should carry a *mṛiga*. On the left of Śiva there should be Umā standing in a state of mental uneasiness. She should have two arms; of these the right arm should be hanging down freely and left one should be carrying in it a flower. To the left should be Bhagīratha in company with a number of *ṛishis*, praising Śiva. The central figure of Śiva may also be called Gaṅgā-Visarjanamūrti.⁴²

To the east of the Paraśurāmēśvara temple there is a beautiful image of Gangādhara mūrti.⁴³ This is now lifted and preserved in the Museum of State Archaeology, Cuddapah.

In this, Śiva, is represented in a solicitous attitude towards his consort Pārvati, who is angry with him for having another woman, Ganga. He is pacifying her with the lower right hand placed near her chin and with his upper right hand, which is kept in *kartā hasta* pose at the top of his head, holds Ganga. The two left hands of Śiva could not be seen. The figure of Pārvati is well represented for the occasion. Her angry face is slightly turned away from her lord. The person of Śiva is adorned with *jaṭamakuṭa*, *makara* and *chakrakuṇḍalas*, *grāivēyakas*, *yajñōpavīta* and other ornaments. Pārvati wears *karaṇḍamakuṭa*, *grāivēyakas* and other ornaments.

KIRĀTĀRJUNĪYAM (PĀS'UPATADĀNAMURTI)

The basic theme of *Kirātārjunīya* story is found in the *Vana parva* of the *Mahābhārata*. Bhāravi has utilised this theme in writing his immortal poem *Kirātārjunīyam*.

According to the *Mahābhārata* that when the Pāṇḍavas were in distress, during their period of exile, Vyāsa visited and advised Dharmaśāstra to send Arjuna to Indra for securing weapons. Accordingly Arjuna went to the Himalayas and performed severe austerities on the Indrakila hills. Indra came to him and knowing about his main goal, asked Arjuna to direct his penance to Śiva and obtain his grace. Indra promised to bestow his weapons later. Arjuna, then, started the more severe penances for Śiva by standing on one foot or the tip of the toe of one foot, with his arms raised over his head. He became very emaciated. The sages in the forest were disturbed by such a severe penance by a great hero like Arjuna. They went to Lord Śiva and requested him to bring to an end Arjuna's *tapas*. Śiva pacified them stating that he knew the reason for the hero's penance and asked them not to get worried. There upon, Śiva and Umā, dressed as Kirātas (hunters) and followed by many attendants (*bhūta-gaṇas*), left for the place where Arjuna was performing penance. As they approached Arjuna, the demon Mukadānava, in the form of a wild boar, rushed towards emaciated Arjuna, which disturbed the latter. Arjuna took his bow and arrow, and got ready to shoot the animal. Just then, Kirāta (Śiva), arrived on the scene and contested Arjuna's right to shoot the animal, as the animal was his lawful prey. Arjuna ignored the Kirāta's sermon on hunt, and shot his arrow. Simultaneously Kirāta also shot. The wild animal fell down dead, revealing the real form of a demon.

A battle of words and a physical duel ensued between Kirāta and Arjuna. The two fought until Arjuna fell unconscious. After a while, he recovered and realised that his opponent was more than a mortal. He, then, made a clay *linga* of Śiva and began to worship. To his astonishment, all the garlands and flowers he put on the *linga* were found on the Kirāta. He immediately realised that the Kirāta was none else than Śiva himself. At once he fell at his feet and begged his forgiveness. Śiva was pleased and bestowed on him the weapon he desired, viz., *Pāsupatāstra* and disappeared. Soon all the other gods and guardians of the eight quarters, also appeared and gave him their own special weapons.⁴⁴

Bhāravi's version differs from that of the *Mahābhārata* version. According to Bhāravi's *Kirātārjunīyam*, Arjuna was sent to perform penance for Indra on the advice of Vyāsa. Arjuna, with the help of Guhyaka or Yaksha proceeds to Indrakila and performs

severe austerities. Impressed at the strong will of Arjuna, Indra comes to him and advises him to worship Śiva and obtain weapons. Thereupon Arjuna directs his severe penances towards Śiva. Sages living in the forest cannot tolerate the heat emanated by this severe penance and therefore go to Śiva to appraise him of the situation. Śiva asks them not to be worried and inform them about Arjuna who was no other than *Nara* himself. Śiva also tells them that just then Arjuna was in trouble as Mukadānava was attacking him and that Śiva himself would go to his rescue. Dressed himself as a Kirāta and followed by his pramatha-gaṇas also as Kirātas, Śiva proceeded to Indrakila hill. There he discovers Mukadānava in the form of a wild boar, ready to rush at Arjuna. Then the account of the boar hunt is given. After this there ensues a battle of words between Kirāta and Arjuna, followed by a fight, in which Arjuna is deprived of all of his weapons. Arjuna engages Kirāta in a fist fight. At one stage, during this fierce fight, Kirāta forcefully flies in the air. Arjuna, taking advantage of this situation, catches hold of the feet of Kirāta, with the intention of rapping him on the ground. Kirāta is taken aback with this unexpected act of Arjuna, and descends to the ground quickly and clasps Arjuna in a firm hug. He was so amazed and pleased with his devotee that he revealed his real form and bestowed on him the *Pāsupatāstra*.⁴⁵

There is a different version of the story based on a local tradition in Karnāṭaka and in Āndhra. According to these local traditions it seems that Pārvatī, having heard that Arjuna was invincible because of an auspicious mark on his back, expressed a desire to see this mark of Arjuna. This could be done only when he was defeated and turned his back. This was impossible, as Arjuna was invincible. So Śiva thought of a plan and dressed himself as Kirāta and, accompanied by Pārvatī, as Kirāti came to Indrakila where Arjuna was doing penance. It was at Śiva's instance that Muka dānava came in the form of a wild boar and tried to attack Arjuna. Arjuna shot the arrow in self defence, and Kirāta also arrived on the scene to pick up a quarrel with Arjuna as to who shot the animal. Kirāta claimed it as his natural prey. A fight ensued in which Śiva purposely fell in such a way that Arjuna came over him, and Pārvatī, standing behind Arjuna, could see the back of Arjuna, with broad shoulders and the auspicious mark. She then indicated to Śiva that she has seen the back and the auspicious mark by raising her right hand. Thereupon Śiva revealed his true form and Arjuna begged his pardon for his ignorance and the consequent fight. Śiva bestowed the boon of *Pāsupata* and Pārvatī, the *añjalikāstra*. This story which is current in many villages of the South reflect local tradition about this epic episode.⁴⁷

According to another local tradition prevalent at Lēpākshi, it is Arjuna who defeats Kirāta, by putting the latter on the ground, and himself sitting over him, so that Kirāti (Pārvatī) could see a mole which Arjuna is credited to have on his back.⁴⁸

In all the sculptural representations found at Chilamkūr, Attirāla, Pushpagiri and Animela it is Śiva who is the victim in the fight between Arjuna and Śiva (Kirāta). The story of *Kirātārjunīyam* is represented in four or five stages at each place. In the final hand to hand fist fight Śiva is shown fallen below beneath Arjuna and holding each other in firm hug. This is some what identical to the version of Bhāravi's *Kirātārjunīyam*. When *Kirāta* forcefully flies into the air, Arjuna catches hold of his feet with the intention of rapping him on the ground. *Kirāta* shocked at this action of Arjuna, descends to the ground quickly and clasps Arjuna in a firm hug. On the other hand, there is no local traditional versions like that of Lēpākshi and Haḷēbiḍ at these places.

In the *Āgamas*, Pāsupatādānamūrti is described as having four arms, three eyes and a *jaṭāmakūṭa* on the head. He should stand in *śamabhanga* and carry in his hands *dhanus*, *bāṇas*, *paraśu* and *mṛiga*. Arjuna is to be shown standing to the right of Śiva and Pārvatī to the left. Arjuna should be represented as standing and his hands held in the *añjali* pose. His head should be adorned with a *jaṭāmakūṭa* and his person with all ornaments.⁴⁰

The story of the *Kirātārjunīyam* is well depicted in four stages on a pillar of the *mukhaṇḍapa* in the Agastyēśvara temple at Chilamkūr. In the first panel Śiva and Pārvatī disguised as Kirāta and his wife reaches the place where Arjuna is doing penance. Opposite to them Arjuna is shown standing holding a bow and arrow in his hands. Śiva is also holding bow and arrow. A boar is shown in between the two which attracted the attention of both and finally led to a dispute between them.

In the second panel Kirāta and Arjuna are shown standing facing each other. They are aiming their arrows at the boar which lies in between them. Pārvatī stands to the right of Kirāta. In the third panel Kirāta and Arjuna are engaged in a serious hand to hand fight and fallen one above the other. Śiva has fallen down and the Arjuna is rolling over him. Pārvatī stands at their feet looking on with her right hand raised up. She may be in the attitude of asking Śiva and Arjuna to stop the fighting. Just above this, in the last panel the Pāsupatādānamūrti is shown. In this, Śiva is shown with Pārvatī and both seated as in the Umāsaḥitamūrti form. Śiva has four arms. Pārvatī seated to the right of Śiva has two arms. To the left of Śiva, Arjuna is kneeling down and keeps his hands in *añjalimudra* (Fig. 49)

On the south face of the wide *gaḷa* portion of the Paraśurāmēśvara temple at Attirāla, the story of *Kirātārjunīyam* is depicted. Here, in the first stage, Arjuna is represented as doing penance by standing on one leg. In the next, Arjuna and Śiva are shown standing on either side facing each other. They are engaged in discharging arrows at each other holding bows and arrows in their hands. In the other, both are engaged in a hand to hand fight in which they have fallen one above the other. Śiva is the victim as he is shown lying under Arjuna. In this, Śiva can be identified easily with the help of the third eye on his forehead.

The story of *Kirātārjunīyam* is depicted in four panels on the south wall of the *garbhagṛiha* of the Santānamallēśvara temple at Pushpagiri. In the first, Arjuna is represented as doing penance with his right leg keeping firm on the ground while the left leg bent at the knee rests above the knee of the right leg. He keeps his two arms in *añjalimudra* on his chest and carries a bow on his left shoulder. In the second panel, Arjuna and Kirāta (Śiva) are shown standing on either side of the boar which lies dead with two arrows pierced through its body. Arjuna and Kirāta are facing each other. Arjuna is standing to the right with his left leg bent and keeping forward while the right leg bent is placed behind. He holds a large bow poised with a majestic dignity in his left hand and the right hand raised upto the ear indicate that the arrow having been discharged already. Śiva as Kirāta standing to the left, has also drawn his bow and the artist suggests that both of them shot the animal at the same moment. Pārvatī stands behind Śiva in the garb of a huntress. In the third panel, Arjuna and Śiva are engaged in wrestling in which Śiva is shown fallen on his back, his body lifted up from the waist upwards with the help of his left hand firmly planted on the ground. Arjuna is balanced above Śiva, his left hand pinning down Śiva to the ground holding him tight at his left shoulder just below his neck. His right hand is lifted high and bent at the elbow with a clenched fist. Śiva's right hand is stretched forward and is kept on the right shoulder of

Arjuna. Pārvati is shown standing to the left of the combatants. She keeps one hand raised and bent at the elbow as though asking to stop the fighting. To the right of the combatants i.e., near the feet of Śiva and Arjuna is a sage standing with his hands raised above his head in the attitude of expressing wonder at the victory of a devotee over the great god.

In the last panel Śiva is shown standing in *dvibhanga* in the centre and has four arms. He holds *Paraśu* in the upper right hand, *triśūla* in the upper left and keeps the lower left hand in *kaṭihasta* pose. With his lower right hand Śiva presents the arrow *pāsupata* to Arjuna standing to his right. Śiva wears a *jatāmakuta*, *makara* and *chakrakunḍalas*, *graiṇyākas*, *yajñōpavīta*, *channavīra*, *maṇimēkhala* buckled with *simhamukha*, *pūrṇōruka* and *mañjīras*. Arjuna stands on a pedestal with his right hand outstretched to receive the arrow *pāsupata*. Arjuna is now clad in a princely dress with his bow, *gāṇḍīva* hanging on his left shoulder. A sage stands between Arjuna and Śiva with his right hand resting at *kaṭi* and the left in *vismaya* pose. The sage is said to be either *Indra*, who came in disguise to test his son Arjuna and advised him to worship Śiva or he may be *Vyāsa* (Krishna-Dvaipāyana) who appears first in the drama of Arjuna's penance even before *Indra*'s advent and sends Arjuna to the *Indrakila* hill on his mission of penance. Pārvati attired in her usual dress stands behind Śiva to his right holding a flower in the right hand and keeping the left hand hanging. She wears a *karaṇḍamakuta*, *chakrakunḍalas*, *graiṇyākas* and *pūrṇōrukā*.

On the north wall of the sanctum of the Saṅgamēśvara temple at Animela, the story of *Kirātārjuniyam* is well depicted in seven stages. In the first stage, *Vyāsa* is shown advising Arjuna to do penance for *Indra*. In the next scene Arjuna stands by the side of *Indra*. Here *Indra* seems to have been advising Arjuna to direct his penance for Śiva. In the next stage Arjuna is doing penance by standing on his left leg and the right leg bent at the knee and resting over the knee of the left leg. He keeps his two hands raised above his head and clasped in *añjali*. He is not adorned with the princely ornaments. Instead, he wears *ardhōruka*, garland of *rudrākshas*, etc. His bow, *gāṇḍīva*, is placed to his left vertically. Arjuna is represented as standing on a hilly place represented with stones and trees in the background. In the next stage the scene of confrontation between Arjuna and Śiva, who is disguised as *Kirāta*, both claiming the boar is well depicted. Their standing postures indicate that they are engaged in a battle of words. Arjuna standing and facing *Kirāta*, holds the bow in the left hand and raised the right hand in a challenging mood. Here he is adorned with *kirīṭa*, *ardhōruka* and other ornaments. On the otherside *Kirāta* is shown standing and challenging Arjuna. He has two arms and holds the bow in the left hand while the right hand is raised to challenge Arjuna. *Kirāta* wears the head dress made of feathers, leaves as the lower garment and *chakrakunḍalas*. In between *Kirāta* and Arjuna is the figure of a wild boar with an arrow pierced through its body. A sage stands behind Arjuna. Pārvati dressed as a huntress stands behind Śiva. Pārvati also wears leaves as the lower garment and holds a bow in her left hand.

In the next stage Arjuna and *Kirāta* are represented as engaged in a wrestling bout in which *Kirāta* is shown as falling on the ground and Arjuna above him. Both hold each other without giving a favourable position to the rival. Arjuna and *Kirāta* are dressed as in the previous case. Here Pārvati disguised as *Kirāti* stands to the back of Arjuna. To their right a sage is shown standing and keeping one hand in *vismaya*, expressing wonder at the victory of a devotee over his own master. In the last scene Śiva is represented as

Pāsupatadānamūrti. Here, Śiva and Pārvātī are shown seated on Nandi. Śiva has four arms and holds *ḍamaru* in the upper left hand, *triśūla* in the upper right hand and keeps the lower right hand in *abhaya*. He presents the arrow *Pāsupata* to Arjuna with his lower left hand. Pārvātī is shown seated behind him. Arjuna standing in front receives the auspicious weapon with his clasped hands (Pl.29).

KĀLĀRIMŪRTI

Śiva once got angry with Kāla, the god of death and kicked him on his chest. The circumstances under which this happened are given in the *purāṇas*. The *ṛishi* Mṛikaṇḍu was blessed with a son whose life was limited to sixteen years. He was called Mārkaṇḍēya. Mārkaṇḍēya grew up to be very intelligent boy. As a young boy, he was greatly devoted to the worship of Śiva. His parents were very disconsolate as their son approached the end of his appointed time on earth. When the news of his short life reached his ears, Mārkaṇḍēya was unperturbed and spent all his time worshipping Śiva at all important places of pilgrimage. When the boy attained the age of sixteen, Kāla or the god of death came to take away his life. But Mārkaṇḍēya caught hold of the *linga* with great devotion and faith in him. When Yama spread his noose to take away the life of the boy it spread also round the *linga* which the boy was embracing. At this juncture Śiva burst out of the *linga* in great anger and administered a kick on the chest of Yama, which almost killed him. Yama came to his senses and realised that Mārkaṇḍēya was a great devotee of Śiva and went away. Śiva then blessed Mārkaṇḍēya to be ever of sixteen years of age. Śiva in the act of chastising Yama is known as Kālārimūrti.

The description of Kālārimūrti are given in all the Āgamas. According to the *Amṣumadbhēdāgama*, the image of Kālārimūrti is to have its right foot placed upon a *padmapiṭha* and the left leg being lifted up so high as to reach the chest of the figure of Yama, over which the toe of Śiva should rest. The figure of Śiva should have three eyes, lateral tusks, the *jaṭāmakuṭa* adorning the head and four or eight arms. If the image has only four arms one of the right hands carrying a *śula* should be lifted up as far as the ear; the other right hand may carry the *paraśu* or be held in the *varada* pose. The front left hand should be in the *sūchi* pose. The upper left hand should be kept in the *vismaya* pose. If, however, the image of Śiva has eight arms, the right ones should bear in them *śūla*, *paraśu*, *vajra* and sword; in two of the left hands there should be *khēṭaka* and *pāṣā*, while the two remaining hands should be held in the *vismaya* and *sūchi* poses respectively. Kāla, the god of death should be represented with two arms, with side tusks and a *karaṇḍamakuta* on his head. One of his hands should carry *pāṣa* and with this and the remaining hand he should be doing *añjali* to Śiva. He may also be looking up to Śiva for his grace.

The *Kāmikāgama* supplements with the following description. The right leg of Śiva should be shown in the act of kicking Yama and the left one should be placed on the ground. In the right hands of Śiva there should be *śūla* and *paraśu* and in one of the left hands *nāgapāśa*, while the remaining hand should be held in the *sūchi* pose. The *śūla* should be turned head downwards and piercing the neck of Yama. Kāla is required to be represented as fallen down fainted with eyes filled with tears. According to another description in the *Kāmikāgama*, the figure of Śiva may be represented as rising from a *linga*, which Mārkaṇḍēya was worshipping and the figure of Yama fallen prostrate on the ground.

Mārkaṇḍēya should be seated near the *linga* with flowers for offering and his features should indicate the fear due to the approach of death rather than happiness at the appearance of Śiva for his rescue.⁵⁰

An example of Kālārimūrti is found on the outer surface of the back wall of the *garbhagriha* of the Santānamallēśvara temple at Pushpagiri. In the first instance, this image looks more like Naṭarāja rather than Kālārimūrti (Pl.26). But it actually represents the latter aspect of Śiva. In this Śiva is shown in a dancing pose. The right leg bent at the knee rests on the back of the fallen Yama and the left leg bent and slightly raised seems to be kicking Yama. Śiva has four arms of which the lower right hand carries the *triśūla* with its head turned downwards, and the lower left hand held in *sūchi hasta*. He holds *paraśu* in the upper right hand and serpent in the upper left hand. His head is adorned with *jaṭāmakuṭa*. He wears *makara* and *chakrakuṇḍalas*, *grāivēyakas*, *kēyūras*, *yajñōpavīta* and *ardhōruka*. Yama or the god of death has fallen helpless under the feet of Śiva. His head tilted slightly to his back looks upto Śiva for his grace. His crown has fallen and his hands carry a sword and a shield. He has side tusks and wears *chakrakuṇḍalas*, *ardhōruka* and other ornaments. The position of Kāla here resemble *Apasmārapurusha* under the feet of Naṭarāja. To the right of Śiva is the figure of Mārkaṇḍēya standing with his two hands held in *añjalimudra* on his chest and looking up to the god in devotion and gratitude. This image is surrounded by a *prabhāmaṇḍala*. This image bears a very close resemblance with the Kālārimūrti, a stone image at Tiruchchengattanguḍi⁵¹ and another image from the Mūvar temple at Kōdambatūr.⁵² Among the paintings of Lēpākshi, on the ceiling of the *ardhamanḍapa*, Kālāntaka is represented almost like Naṭarāja. Here also Kāla (Yama) himself is made to look like *Apasmārapurusha*, on whom Śiva is dancing.⁵³

Another example of Kālārimūrti is found on the north wall of the *garbhagriha* of the Saṅgamēśvara temple at Animela. In this Śiva is shown standing and has four arms. He carries *paraśu* in the upper right hand, *mṛiga* in the upper left, *triśūla* in the lower left with its head directed towards Kāla standing to his left and keeps the lower right in *abhaya*. Kāla, the god of death standing to the left keeps his hands hanging down. The *triśūla* of Śiva is aimed on his back. To the right of Śiva is Mārkaṇḍēya, an young boy embracing the *Sivalinga*.

VĪRABHADRA

An account of the origin of Virabhadra, a ferocious form of Śiva, is given differently in the *Kūmapurāṇa*, *Varāhapurāṇa* and the *Bhāgavatapurāṇa*.⁵⁴ According to *Śrītatvanidhi* the image of Virabhadramūrti should have four arms, three eyes and a terrific face with fierce side tusks. He should be wearing a *jaṭāmakuṭa* and a garland of skulls and should be standing on *pādukas*. He should hold *dhanus* and *gada* in the left hands and *khadga* and *baṇa* in the right hands. The figures of Daksha and Bhadrakālī should also be shown on either side of the deity. The *Kāraṇāgama* states that the figure of Virabhadra should be shown with tusks protruding out of the mouth, *jaṭas* of fire emanating to the sides and as wearing a *kapālamāla*, *nāga-yajñōpavīta*, a garland of bells, ornaments showing scorpions and short drawers as under wear. He should carry the *khadga*, the *khētuka*, the *dhanus* and the *baṇa* in his four hands.⁵⁵

A stone image placed in the southern subshrine of the Mūlasthānēśvara temple agrees with the above description. In this Śiva is shown standing in *dvibhanga*. He has

four arms and holds a sword and shield in the upper two hands, bow in the lower left hand while the lower right hand is raised and drawing the arrow from the quiver on the back of his right shoulder. He has a terrific countenance with side tusks, bulging eyes and third eye on his forehead. He is adorned with *jaṭāmakuṭa*, *makarakuṇḍalas* *grāivēyakas*, *udarabandha*, *yajñōpavita*, girdle buckled with *simhanukha*, *muṇḍamāla* and *pūrṇōruka*. Dakṣha, man with goat head, is shown standing to the bottom right keeping his two hands in *añjali mudra*.

The figure of Virabhadra, found on a pillar of the southern entrance *maṇḍapa* of the Sangamēśvara temple at Animela, is shown standing by keeping his legs wide and slightly bent at the knees. He has four arms and holds the *khaḍga* in the lower right hand, the *khātaka* in the lower left, the arrow in the upper right and the bow in the upper left. The figure of Dakṣha with a goat head stands to the bottom right of Virabhadra and keeps his two hands clasped in *añjali*.

Another figure of Virabhadra on a pillar at the same place is represented as standing in *dvibhanga*. He has four arms and holds an arrow in the upper right hand, a bow in the upper left, *khaḍga* in the lower right, *khātaka* in the lower left. The goat headed Dakṣha stands to the bottom right with his hands held in *añjali mudra*. Virabhadra has three eyes and wears *jaṭāmakuṭa*, *kēyūras*, *grāivēyakas*, *yajñōpavita*, *kapālamāla*, and *pūrṇōruka*.

BHAIRAVA

The *Vishṇudharmōttara* states that Bhairava should have a flabby belly, side tusks and wide nostrils. He should be wearing a garland of skulls. The Vāṭuka Bhairava form, according to the description in the *Rūpamaṇḍana*, should have eight arms in six of which are to be *khaṇḍavāṇa*, *pāśa*, *śūla*, *ḍamaru*, *kapāla* and serpent; while one of the remaining hands should carry a piece of flesh and the other should be held in the *abhaya* pose. By the side of Bhairava, there should be a dog. The *Vāṭuka Bhairavakalpa* states that Bhairava should carry *śūla*, *pāśa*, *ḍamaru* and *kapāla* and be riding a dog.⁵⁰

There are seven examples of Bhairava images. On the north face of the wide *gala* portion of the Paraśurāmēśvara temple at Attirāla, the figure of Bhairava is shown standing with the left leg placed firm on the ground and the right slightly bent at the knee suggesting movement. There is not any kind of clothing on the person of Śiva, not even on the waist zone. He has four arms, holding *ḍamaru* in the upper right hand, *triśūla* in the upper left, *khaḍga* in the lower right and *kapāla* in the lower left. The person of Śiva is adorned with *jaṭāmaṇḍala*, *grāivēyakas*, *yajñōpavita*, *nāga-katisūtra* and *muṇḍamāla*.

On the exterior of the *kakshāsana* slabs of the *sabhāmaṇḍapa* of the Trikūṭēśvara temple at Pushpagiri, the figure of Bhairava is shown standing. He is nude. He has four arms and carries *ḍamaru* and *triśūla* in the two upper hands, *khaḍga* and *kapāla* in the lower two hands. On either side of Bhairava the figures of two dogs are represented.

The figure of Bhairava found on the south wall of the *mukhamāṇḍapa* of the Bhimēśvara temple at Pushpagiri is also a standing and nude one (Pl 17). Here Bhairava is shown as a young and handsome youth standing in *tribhanga* pose. He has no *jaṭāmakuṭa*, he wears *makara* and *patraḥkuṇḍalas* a *muṇḍamāla* running below the pelvis, a necklace, etc.

The deity has four arms. The upper right and left hands carry *ḍamaru* and *triśūla* respectively. He holds *khaḍga* in the lower right hand and *kapāla* in the lower left with human head or skull below it. To catch this head or fleshy skull two dogs are shown jumping one above the other. This scene is more natural. To the right of Bhairava is the figure of a demon seated with his head facing towards Bhairava and holds a *khaḍga* in one of his raised hands.

On the wall portion of the sanctum of the Santānamallēśvara temple at Pushpagiri, the figure of Bhairava is shown standing keeping the left leg firmly on the ground and the right leg slightly bent suggesting walking. This is a nude figure having four arms. He carries *ḍamaru* in the upper right hand, *triśūla* in the upper left hand, *gada* in the lower right and *kapāla* in the lower left. He wears a *jaṭāmakuṭa* with a few *jaṭas* spreading to the sides. He is adorned with *graivēyakas*, *yajñōpavīta*, *udarabandha* and a *kaṭisūtra*. The *kaṭisūtra* has a row of tinkling bells. To the left, a dog is shown seated on its hind legs looking towards the *kapāla* in the lower left hand of Śiva. On either side of Śiva there are two male figures keeping their hands in *añjalimudra*.

The figure of Bhairava sculptured on a pillar of the Sangamēśvara temple at Animela, stands in *dvibhanga* and has four arms. He holds *ḍamaru* in the upper right hand, *mṛiga* in the upper left, *khaḍga* in the lower right and *triśūla* in the lower left. The head of the *triśūla* rests on his left shoulder. A sage standing to his left keeps one hand in *vismaya* pose.

On another pillar in the same place Śiva is shown standing on *pādukas* in *tribhanga* pose. This nude deity has four arms and holds *triśūla* in the upper right hand, *ḍamaru* in the upper left hand, *khaḍga* in the lower right and *kapāla* in the lower left. A skull hangs from the lower side of the left hand. He is adorned with *jaṭāmakuṭa*, *kapālamāla* and other ornaments. There is a dog to the left raising its head to lick the fleshy skull. To his right stands a man holding some indistinct objects in his two hands.

ŚARABHĒŚAMŪRTI

Once Śiva took the form of a mythical animal called Śarabha. The circumstances under which he was obliged to take this form are given as follows: Vishnu in Narasimhāvatāra did not abate his terrific attitude even after the destruction of Hiraṇyakaśipu. It was causing much damage to the inhabitants of the world. When they approached Śiva, he promised them to help. He at once assumed the form of a Śarabha, an animal with two heads, two wings of resplendent beauty, eight legs of the lion with sharp claws, and a long tail; making dreadful noise Śarabha approached Narasimha, caught hold of him and tore him up; the skin of Narasimha, he wore as his garment and the head was worn on his chest or as some accounts have it, on his *makuta* as an ornament. Viṣṇu came to his proper senses and retired to his own abode, the Vaikuṇṭha, after praising Śiva. Śiva came therefore to be known as Śarabhēśamūrti.

Śarabhēśamūrti is described in the *Kārikāgama* as follows: The body of Śarabhēśa should have two wings, two red eyes, four legs resembling those of the lion resting upon the ground and four others with sharp claws kept lifted upwards and an animal tail. The body above the loins should be that of a human being but having the face of lion with side tusks. Śarabhēśa is to be shown as carrying with two of his legs Narasimha. The figure of Narasimha should be the ordinary form of a human being with the hands held in the *añjali* pose.⁵⁷

On the north wall of the *garbhagriha* of the Sangamēśvara temple at Sarabhēśamūrti is represented with two bodies of a lion having four legs each, and of a human being above the loins having two heads with the faces of lion (Pl. 18). are adorned with *kirīṭamakūṭas*. He has eight arms holding the weapons like sword *paraśu*, etc. Sculptures representing Sarabhēśamūrti are comparatively rare. However sculptures of this aspect of Śiva are found on the prakāra of the Mallikarjuna Srisailem and in Irāvātēśvara temple at Dārāsūram.⁵⁸ A bronze representation of it found in a Śiva temple at Tribhuvanam.⁵⁹ But the Animela sculpture completely deviates from the two above referred representations in many ways.

The *Amśumadbhēda*, the *Kāmika* and the *Kāraṇa Āgamas*, as also the *Śaiva* texts describe the Kankālamūrti image as follows. The figure of the Kankālamūrti should be a standing one, with the left leg planted firmly on the ground and the right slightly bent and kept a bit forward suggesting that the figure is in the act of moving. The head should be ornamented with *jaṭamakūṭa*. His face should be beautiful and beaming with the expression of happiness and smiling. There should be *yajñōpavīta* on his chest. Of the four arms the upper right hand should keep the *bāṇa*—here the term *bāṇa* seems to mean a short stick used in exciting the membrane of a sort of drum—while the lower right one should hold a drum known by the name of *dhakka*. The upper right arm should be stretched out and the hands held in the *kaṭaka* pose near the mouth of the deer and in the upper left hand should be the *kankāḷadaṇḍa*. The *kankāḷadaṇḍa* should be placed horizontally on the left shoulder, one end being held by the upper left hand. He should be wearing a pair of wooden sandals. The Kankālamūrti should be surrounded by a number of women and the *bhūtagaṇas* represented variously as dancing, singing and in other attitudes. One of the *bhūtagaṇas* should hold his head a large vessel for storing the food received in alms and be on the left of Śiva. The women who surround Śiva some should appear to be completely possessed of irrepressible love for him, while still others serving in his vessel food ladled out from another spoon. Out of lust for Śiva the clothes of the women should appear slipping down the loins. There should also be hosts of *Ṛishis*, *Dēvas*, *Gāndharvas*, *Siddhas* and *Vidyadharas* every where around Śiva, with arms crossed on the chest in *añjali* pose.⁶⁰

On the wall portion of the *garbhagriha* of the Paraśurāmēśvara temple at Atti the image of Kankālamūrti is sculptured. The figure of the Kankālamūrti is a standing one with the left leg planted firmly on the ground and the right slightly bent and kept a bit forward suggesting that the god is in the act of moving. He has four arms, feeds the *mṛiga* with the upper right hand and holds *kankāḷadaṇḍa* horizontally on the shoulders with the upper left hand. He holds *ḍamaru* with the lower left hand and beats on it with a stick held in the lower right hand. He wears *jaṭamakūṭa* and other ornaments. A dwarf holding a bowl on his head stands to the bottom left of Śiva. A tree with its well spread branches indicate the back ground as forest (Dārūkavana). To the left of the dwarf are two women standing. The woman immediately to the left of the dwarf is ladling out food into the bowl held by the dwarf by means of ladle. Her sari has slipped down her thighs and only the lower end is seen lying across her legs leaving the body and breast absolutely bare. Another woman standing to the left keeps her two arms over head clasped in *añjali*. Her sari is also slipping down the loins, but she did not care for it while she is in adoration of the god. The other women standing to the right of the god also have their saris slipping down the

and trying to keep them up but in vain. All the women appear to be completely possessed of irrepressible love for Śiva. Out of lust for him the saris of the women are slipping down their loins. The sculptor has succeeded in depicting the story true to its facts and the women in graceful attitudes.

Another example of Kankāḷamūrti is found on the back wall of the *garbhagriha* of the Santānamallēśvara shrine at Pushpagiri (Pl. 19). Here the god is shown standing on *pādukas* with the left leg firm on the ground and the right leg slightly bent suggesting movement. He has four arms, feeds the *mṛigā* with the upper right hand and holds *kankāḷadaṇḍa* horizontally on the shoulders with the upper left hand. He holds *dhakka* with the lower left hand and excites its membrane with a curved stick held in the lower right hand. His *jaṭas* are secured in a knot above his head and he wears *makaraṇḍālas* hanging down to the shoulders. The other ornaments that adorn the person of Śiva are *grāivēyakas*, *yajñōpavīta*, *channavīra* and girdle. He is clad in *ardhōruka*. To the bottom left of Śiva is a dwarf standing and holds a begging bowl on his head. To the left of the dwarf are two women standing. The women immediately to the left of the dwarf is ladling out rice into the vessel held by the dwarf by means of a ladle. As required by the story the entire sari has slipped down her thighs and only the top end is seen lying across her legs leaving the body and breast absolutely bare. Her left hand is bent at the elbow across her stomach, the fingers stretched forward, the tips of nails almost touching the edge of the sari. But she does not even try to hold it up because she knows that it is useless to do so unless she drops the ladle in the other hand and tries to dress herself. Her gracefully bent head looks neither at Śiva nor at the dwarf but just at the big vessel on the dwarf's head. The cloth worn by the other women is shown slipping down. The women are adorned with jewels and are graceful in appearance.

BHIKSHĀṬANAMŪRTI

According to the Āgamas the image of Bhikshāṭanamūrti should be standing with the left leg planted firmly on the ground and the right leg slightly bent suggesting walking. He should carry *ḍamaru* in the upper right hand, *triśūla* in the upper left, *bāṇa* or a short stick used in exciting the membrane of a sort of drum in the lower right hand and *kapāla* in the lower left hand. The head may have the *jāṭas* dishevelled (*jaṭābhāra*) or arranged in the form of a circle (*jaṭāmaṇḍala*) with the crescent moon in it. There should not be any clothing in the body instead there should be a snake tied round the waist. In this aspect he should not carry the *kankāḷadaṇḍa*, but in its place there should be *śūla* decorated with a lot of peacock feathers. There should be a pair of wooden sandals on his feet. Sometimes it may be omitted also. As usual Śiva should have three eyes.⁶¹

An example of Bhikshāṭanamūrti is found on the north wall of the *garbhagriha* of the Santānamallēśvara temple at Pushpagiri. Śiva as Bhikshāṭanamūrti is shown standing and he has two arms only. He carries a *kapāla* in the left hand and a *gada* in the right hand. The bulb of the *gada* rests on the ground. His head is adorned with a *jaṭāmaṇḍala* and the body is decked with *grāivēyakas*, *channavīra*, *yajñōpavīta*, *kaṭisūtra* and a *muṇḍamāla*.

In another example found on the wall of the Chennakēśava temple at the same place, Śiva stands in *dvibhanga*, holding *paraśu* in the upper right hand, *mṛiga* in the upper left,

keeping the lower right on the begging bowl of the dwarf, who stands to his right and the lower left out-stretched to receive alms from a woman who stands to his left (Pl.32). To the extreme right of Śiva is Viṣṇu standing in *samabhanga* holding *chakra* and *śaṅkha* in the upper right and left hands respectively and a vessel in the two lower hands. To the bottom left of Śiva is ²²Brahmā seated. Two women stand to the left of Śiva. This is a unique example of Bhikshāṭanamūrti form of Śiva. Here, Bhairava possessing the sin of Brahma-hatya, on the advice of Brahmā, visited the abode of Viṣṇu, and added one more sin of Brahma-hatya by killing Vishvaksēna, the gate keeper. In this example, Viṣṇu is shown offering food to the Bhairava or Bhikshāṭanamūrti.

On a pillar of the southern entrance *maṇḍapa* of the Sangamēśvara temple at Animela, Śiva is represented as in movement by keeping the left leg firm on the ground and the right leg slightly bent and raising with its toe still on the ground. The deity has four arms out of which he carries *ḍamaru* and *triśūla* in the upper right and left hands respectively. He feeds a *mṛiga* standing on its fore legs to the bottom right with his lower right hand; while in the lower left hand he keeps *kapāla*. He is adorned with *jaṭāmakuṭa*, *makara* and *chakrakuṇḍalas*, *grāivēyakas*, *channavīra*, girdle and *ardhōruka*. To the bottom left of Śiva is the dwarf standing and holding a begging bowl on his head.



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OTHER DEITIES

KUMĀRA

The images of Kumāra may be shown as standing, or seated, or riding the peacock and with two, four, six, eight, or twelve arms, He may also be shown with one or two Dēvis.⁶²

One of the earliest examples of Kumāra in the Cuddapah district is found in the Mōpūru Bhairavēśvara temple near Nalla Cheruvu Palle. This image belongs to eighth-ninth century A.D. In this Kumāra is represented as standing in *samabhanga*. He has two arms and holds *śakti* in the right hand and keeps the left hand hanging down. He is adorned with a *kiriṭamakuṭa*, *makarakuṇḍalas*, *channavīra*, *yajñōpavīta*, *mēkhala* and *ardhōruka*. His mount, the peacock is shown behind facing right and a *kukkūṭa-dhvaja* to his left.

In another example, found at Pushpagiri, Kumāra is shown seated on His peacock with His right leg hanging down and the left leg folded and resting on the seat. He has six heads, all wearing *kiriṭamakuṭas*. His person is adorned with *channavīra*, *yajñōpavīta*, *udarabandha*, *ardhōrūka*, etc. He has twelve arms. The lower right and left hands are in *abhaya* and *varada* poses respectively. The remaining right arms carry *śakti*, *gada*, arrow, *ankūśa* and *khaḍga*. The five left hands carry a bow, cock, *sarpa*, *daṇḍa* and one not clear.

Another example of Kārtikēya as Dēvisahitamūrti is found at the same place. In this Kārtikēya is shown standing and embracing his consort Vālī. He has four arms, of which the upper arms carry an arrow and bow. The lower right hand is in the *abhaya mudra* and the lower left embraces Dēvī and rests on her left shoulder. Here Vālī has two arms one embracing her lord round his waist and the left one hanging down. To the back, His mount peacock is shown facing right.

An example of the figure of Kārtikēya is found on the *adhishthāna* of the *maṇḍapa* in front of the Chennakēśava group of temples. Here the youthful figure of Kārtikēya is shown riding on his *vāhana*, the peacock. He has two arms and a single face. He carries sword in one hand. He is crowned by a *kiriṭamakuṭa* and wears several other ornaments.

On a pillar of the porch of the northern *gōpura* of the Sangamēśvara temple at Animela, the figure of Shaṇmukha is represented as riding on his *vāhana*, the peacock. The deity has three heads, and four arms. He holds *ṭanka* in the upper right hand, *vajra* in the upper left, keeps the lower right in *abhaya* and the lower left in *varada*. All the heads of Shaṇmukha are adorned with *kiriṭamakuṭas* and his body with the usual ornaments.

SŪRYA

According to the *Amṣumadbhēdāgama* and the *Suprabhēdāgama* the image of the Sūrya or Sun god should be represented with two arms each holding a lotus. The hands should be so held up as to make the fists holding the lotuses reach the level of the shoulders. His head should be graced with a *karaṇḍamakuta* and surrounded by a *prabhāmaṇḍala*. He should wear a pair of ruby ear-rings, a *hāra* and *yajñōpavīta*. The figure of Sūrya should be made to stand on a *padmapīṭha* by itself or should be placed in a hexagonal chariot with a single wheel drawn by seven horses and be shown to be driven by the lame Aruṇa. On the right side of Sūrya there should stand Ushā; and on the left, Pratyushā. The *Śilparatna* assigns Maṇḍala and Pingala as the two guardians of Sūrya standing on either side.⁶³

The *Matsyapurāṇa* states that Sūrya's two attendants are to be Daṇḍa and Pingala with swords in their hands. He has a girdle called *pāḷiyanga*.⁶⁴

An image of Sūrya is found in the Indranāthēśvara temple at Pushpagiri. This is the standing image of Sūrya as *samapādasthānakamūrti*. There is a *prabhāmaṇḍala* round the image. The deity is adorned with *kirīṭamakuta*, *channavīra*, *yajñōpavīta*, *udarabandha*, *ardhōruka*, etc. He has two arms holding lotus flowers. On either side of Sūrya and on the lower parts of the *prabhāmaṇḍala* there are two female figures Ushā and Pratyushā holding bows and arrows in their two hands.

In the pillared cloister of the Vaidyanāthasvāmī temple at Pushpagiri, an image of Sūrya is found. In this sūrya stands erect in graceful dignity on a pedestal on which is carved a tiny chariot, driven by seven horses. The deity holds lotuses in his two hands. Sūrya here does not wear shoes. The person of Sūrya is adorned with *kirīṭamakuta*, and a *prabhāmaṇḍala* round his head. He wears *channavīra*, *yajñōpavīta*, *udarabandha*, *maṇimēkhaḷa* and *ardhōruka*. On his two sides he is flanked by Ushā and Pratyushā. Ushā holds a lotus in the left hand and keeps the other in *lambahasta* pose. Pratyushā holds a lotus in her right hand and keeps the other in *lambahasta* pose.

In another example, found on the pillar of the *mahāmaṇḍapa* of the Ranganātha temple at Gaṇḍikoṭa, the figure of Sūrya or the Sun god is shown standing erect and has two arms. He holds a lotus in each of his two hands, which are raised up and held touching the shoulders. There is a *prabhāmaṇḍala* round his head. He wears *kirīṭamakuta*, *channavīra*, *yajñōpavīta* and *puṇḍrūka*.

MANMATHA

The image of Manmatha, the god of love, according to *Śilparatna*, should be made to carry a bow of sugar cane in the left hand and to hold in the right hand five flowery arrows. Vasanta should be standing on one side of Manmatha as his friend. On the other side of Manmatha there should be the figure of his flag-bearer having the face of a horse carrying the *makara* banner. This flag bearer is looked upon as the producer of the erotic feelings. Besides these two companions, there should be his two goddesses Pīṭī and Rati on the right and left of Manmatha.⁶⁵

On a pillar of the *mukhamṇḍapa* of the Agastyēśvara temple at Chilamkūr, Manmatha stands in *tribhanga* and holds a flower in his right hand and a sugar cane along with its leaves in the left hand. He wears *kiriṭamakuta*, *prabhāmaṇḍala* round his head, *channavīra*, *yajñōpavīta*, *udarabandha* and *ardhōruka*. In this example his companions and his two goddesses are absent. (Pl. 46).

On another pillar at the same place the image of Manmatha is shown standing in the centre with three graceful bends in his body. He holds sugar cane as the bow in his left hand and a flower with long stalk in the right as the arrow. He is adorned with all the ornaments. To the right, Ratī, his consort is also represented as standing with three graceful bend's in her body, and holds a lotus in her left hand and keeps the right arm hanging down in *lōlahasta* pose. To the left of Manmatha stands his friend Vasanta.

On the back wall of the Chennakēśava temple at Pushpagiri, the figure of Manmatha is sculptured as standing in *dvibhanga*. The left hand of Manmatha holds a sugar cane as his bow while the right hand holds a flower with a long stalk as his arrow. He wears *kiriṭamakuta*, *ardhōruka*, *yajñōpavīta* and *udarabandha*. To the right, his consort Ratī is shown standing.

FEMALE DEITIES

LAKSHMĪ

The *śilparatna* describes that the image of Lakshmi, the chief consort of Viṣṇu, should have only two arms when she is by the side of Viṣṇu. But when she is represented separately she should have four arms and be seated upon a lotus of eight petals placed upon a *śimhāsana*. She, when represented with two arms, should hold a *bilva* fruit in the right hand and a lotus in the left. When she is shown with four arms, she should hold a lotus with a long stalk and *bilva* fruit in the two right hands and an *amritaghaṭa* (a pot containing ambrosia) and a *śaṅkha* in the two left hands. She may be attended by two maidens who are waving the *chāmaras* near her.⁶⁶

According to *pāñcharātrāgama*, Lakshmi should have four arms and be seated in *admāsana* or cross legged on a lotus. She should hold a lotus in each of the two upper hands while the two lower hands should be held in the *abhaya* and *varada* poses respectively.⁶⁷

On the south wall of the *antarāḷa* of the Chennakēśava temple at Pushpagiri, the figure of Lakshmi is shown standing with two graceful bends in her body. She has two arms and holds a lotus in her right hand and keeps the left hanging down in *lōlahasta* pose. She wears *kiriṭamakuṭa* with a *prabhāmaṇḍala* round her head, *graivēyakas*, *aṇimēkhala* and *pūrṇōruka*. To the left of Dēvī stands a man and a woman. The man keeps his right hand in *sūchihasta* pose pointing towards the Dēvī and the left hand in *ṛṭihasta* pose. The woman holds a *chāmara* in her right hand and keeps the left hand in her *kaṭi*.

Another example found on the north wall of the *antarāḷa* of the Santanamallēśvara temple at Pushpagiri, the figure of Lakshmi is shown standing gracefully in *dvibhanga*. The image is provided with a *prabhāmaṇḍala*. She has two arms and holds a lotus in the right hand and keeps the left hand hanging i.e., in *lōlahasta* pose. She wears *kiriṭamakuṭa*, *irṇōruka* and the other usual ornaments.

The image of Lakshmi found in the Dēvī shrine by the side of Chennakēśava temple at Pushpagiri, the goddess Lakshmi is shown seated in *padmāsana* on a high pedestal and has four arms. She holds a lotus in each of the two upper hands, keeps the lower right in *abhaya* and the lower left in *varada*. She is graceful and adorned with

kiriṭamākuṭa, *chakrakunḍalas*, *grāivēyakas*, *kuchabandha*, *pūrṇōruka* and anklets. The image is surrounded by a *prabhāmaṇḍala* decorated with creeper design and *simhamukha* at the top.

On a pillar of the *mahāmaṇḍapa* of the Kōḍaṇḍarāma temple at Voṇṭimiṭṭa, Lakshmī is shown seated cross legged, and has four arms. She holds two lotuses in the two upper hands and keeps the lower right in *abhaya* and the lower left in *varada*. She is adorned with *kiriṭamakuṭa*, necklaces, *kuchabandha* and *pūrṇōruka*.

In another example, found on a pillar of the Mādhavarāya temple at Gaṇḍikōṭa, the figure of Lakshmi is shown seated cross legged on a lotus. The goddess has four arms. She carries lotus in each of the two upper hands, keeps the lower right hand in *abhaya* and the lower left hand in *varada*. The person of Lakshmi is graced with *kiriṭamakuṭa*, *chakrakunḍalas*, *channavīra*, *kuchabandha*, and *pūrṇōruka*.

PĀRVATĪ

According to the *Uttara-Kāmikāgama*, Pārvati should have four arms and three eyes. She should carry *pāśa* and *ankuśa* in the two upper hands and keep the lower hands in *abhaya* and *varada* poses.⁶⁸

In an example, found on the south wall of the *antarāḷa* of the Chennakēśava temple at Pushpagiri, the goddess is shown seated cross legged. The deity holds *ankuśa* in the upper right hand, *pāśa* in the upper left, keeps the lower right in *abhaya* and the lower left rests on her left leg. She is adorned with *kiriṭamakuṭa*, *chakrakunḍalas*, *grāivēyakas*, *mēkhala* and *pūrṇōruka*.

On the wall portion of the *garbhagṛiha* of the Sangamēśvara temple at Animela, the figure of Dēvī is shown seated cross legged on the *padmapīṭha*. She has two arms and the left hand rests on the left knee and keeps the right hand in *jñānamudra*. The hair is arranged in the form of a knot on the top of her head and wears *chakrakunḍalas*, *channavīra*, garland of *rudrākshas* and *pūrṇōruka*. To her left a female figure is shown keeping one of her hands in *vismaya* pose.

On the north wall of the *garbhagṛiha* of the Santānamallēśvara temple, Dēvī is shown dancing. There are two examples of Dēvī in dancing posture. In the first example, Dēvī is shown dancing by keeping her bent left leg on the ground while right leg bent and raised to the level of her left knee. She has four arms and keeps the two lower hands in *añjalimudra*, while carries *triśūla* in the upper right hand, and *ḍamaru* in the upper left hand. She is adorned with a *jaṭāmakuṭa* *channavīra* and other *hāra*, *ardhōruka* and anklets. There is a *prabhāmaṇḍala* round her head. To the left there is a male figure shorter than the Dēvī and keeps his hands in *añjali*.

In the second example Dēvī is represented as dancing with her right leg bent and placed on the ground and the left leg bent and raised above the right knee. She wears a *jaṭāmakuṭa*, *pūrṇōruka*, *grāivēyakas* and *hāra*. She has four arms. She keeps the lower right hand in *abhaya*, the lower left raised straight (*parāka hasta*), holds *ḍamaru* in the upper right, and *sarpa* in the upper left hand. There are two male figures standing on either side of Dēvī keeping their hands in *añjali mudra*.

DURGĀ

The goddess Durgā may have four, eight or more arms. She should hold *chakra* in the upper right hand, *śaṅkha* in the upper left and keep the lower right in *abhaya* and the lower

left in *kaṭaka* pose. The image of Durgā should be made to stand erect upon a *padmāsana*, or on the head of a buffalo or be seated on the back of a lion. In *Suprabhēdagama* she is said to be the dear younger sister of Viṣṇu and as emerged from Ādiśakti. It is also stated that the deity may have either eight or four arms; and when she has eight arms, they have to carry the *śaṅkha*, *chakra*, *śūla*, *dhanus*, *bāṇa*, *khaḍga* and *pāśa*.⁶⁹

An Image of Durgā is found in the Indranāthēśvara temple at Pushpagiri. Here, Durgā, standing in *samabhanga*, wears *kirīṭamakuta*, necklace, a long chain of beads, *kuchabandha*, *pūrṇōruka*, *mēkhala* with tinkling bells, etc. She has four arms. The two upper hands hold *chakra* and *śaṅkha*. She carries *gada* in the lower left hand and keeps the lower right hand in *lōlahasta* pose holding a round object.

In an example found at Pushpagiri, the goddess Durgā is shown standing in *tribhanga* on the head of a buffalo. She wears *kirīṭamakuta*, *channavira*, *kuchabandha*, anklets and *prabhāmaṇḍala* round her head. She has four arms carrying *triśūla* in the upper right hand, *śaṅkha* in the upper left, *khaḍga* in the lower right and *khēṭaka* in the lower left.

In another example found on the north wall of the *garbhāgriha* of the Santānamallēśvara temple at Pushpagiri, the figure of Durgā is shown standing in *samabhanga* with a *prabhāmaṇḍala* round the image. She is adorned with a *kirīṭamakuta*, *channavira*, *ardhōruka*, and other ornaments. She has four arms and holds *chakra* in the upper right hand, *śaṅkha* in the upper left, keeps the lower right hand in *abhaya* and lower left in *kaṭihasta* pose. A lion is shown standing behind the Dēvi.

MAHISHĀSURAMARDINĪ

The *Amarakōśa* tells that Mahishāsūramardini is a form of Pārvatī. The *Mahābhārata* and the *Harivamśa* refers to her as the beloved sister of Kṛishṇa (an incarnation of Viṣṇu) and the daughter of Yaśōda. In the *Matsyapurāṇa*, she is described as being born out of the union of three goddesses, while as the *Mārkaṇḍēya purāṇa* says, she is made up of the essence of all the gods. All the above works tell us that she is very fond of wine, flesh and wears *mūṇḍamāla*, *vṛāghracharma* and holds a *khaṭvanga*. She was assigned the function of destroying demons like Mahisha, Chaṇḍa, Śumbha, Niśumbha, etc.⁷⁰

The *S'ilparatna* gives the following description of the Mahishāsūramardini image. The deity should be sculptured as standing in *tribhanga* and have three eyes, high breasts and a slender waist. She should have ten arms and hold *triśūla*, *khaḍga*, *śakti*, *chakra* and a stringed bow in the right hand, and *pāśa*, *ankuśa*, *khēṭaka*, *paraśu* and bell in the left hands. She should be adorned with a *jaṭāmakuta* tucked with the digit of the moon. At her feet should lie buffalo with its head cut off and with blood gushing from its neck. From within this neck should be visible the half emerged real Asura bound down by the *nāgapāśa* of the Dēvi. The Asura should be made to carry a sword and a shield, although the Dēvi had already plunged the *triśūla* into his neck and he is bleeding profusely. The right leg of the Dēvi should be placed on the back of her loin and her left leg should touch the buffalo body of Mahishāsura.⁷¹

A loose sculpture of Mahishāsūramardini is noticed within the *mukhamāṇḍapa* of the Mōpūru Bhairavēśvara temple near Nallacheḡuvupalle. In this the Dēvi is shown standing with her legs parted. Her right leg is placed on the ground while the left is lifted to rest on the back of the buffalodemon, pressing him down into a sitting position, as she effortlessly drives her *triśūla* into the neck of the Buffalo. She has eight arms and holds *triśūla* in the two lower hands, *chakra* and *śaṅkha* in the upper two arms, sword and shield, bow and arrow in the other four arms. She wears *jaṭāmakuta* and other ornaments.

The image of Mahishāsūramardnī, found in the Mūlasthānśēvara temple at Pottapi is well carved with full details but in a miniature size (Pl 24.). Here Dēvī is shown standing on the right leg keeping firm on the ground while the left leg bent at the knee keeps on the neck of the buffalo. The demon is represented in the form of a buffalo standing on its fore legs and appears helpless. Her stance is extremely graceful and very attractive. She has eight arms. With the left hand she holds the back turned head of the buffalo while the lower right hand drives *triśūla* into its back. She holds arrow, sword and *chakra* in the remaining three right hands, and bow, shield and *śaṅkha* in the other left hands. She is adorned with *kirīṭamakuṭa*, *makara* and *chakrakunḍalas*, necklace, *maṇimēkhala* and *pūrṇōruka*. The goddess is shown as a young lady blooming with youth. Her limbs are well formed, her breasts are full, round and firm. The waist is slim; the curve from here becomes expansive as it travels downward, growing in size towards the posteriors. Her legs are finely shaped. To the right of the goddess is her lion vehicle.

In another example, found on the wall portion of the Bhimēśvara temple at Pushpagiri, the figure of Durgā is shown standing on the fallen Mahishāsura by keeping one leg on its head and the other on its legs. She wears *kirīṭamakuṭa*, *kūchabandha*, *channavīra*, *ardhōrukas* etc. She has eight arms of which some carry *chakra*, *khaḍga*, arrow, shield, one in, *katyavalambita* pose. The objects in the other hands are not clear.

On the south wall of the *antarāḷa* of the Chennakēśava temple at Pushpagiri, the figure of Dēvī is shown standing on the back of Mahishāsura in a dancing pose with the right leg bent and placed on his back while the left leg stamps on his back (Pl. 21). She has four hands and holds *chakra* in the upper hands, *śaṅkha* in the upper left, and *triśūla* in the lower right hand with its head downwards ready to thrust into the body of the demon. The lower left hand thrusts *khaḍga* into the mouth of the Mahishāsura. The goddess is adorned with *kirīṭamakūṭa*, *chakrakunḍalas*, *grāivēyakas*, *kuchabandha* and *pūrṇōruka*. Here the demon Mahishāsura is represented as a man with the head of a buffalo. He has two arms and holds a sword in his right hand. This image is in close resemblance with the Kālārimūrti form of Siva cited elsewhere.

On a pillar of the porch of the northern *gōpura* of the Sangamēśvara temple at Animela, Durgā is shown standing with the right leg bent and resting on the back of the Buffalo and the left leg placed on the ground (Pl. 22). The goddess has four arms. With the lower left hand she holds the head of the demon Mahishāsura coming out from the severed neck of the buffalo. She holds a sword in the lower right hand raised as high as her head and ready to attack the demon. In the upper right and left hands she carries *chakra* and *śaṅkha*. To the right and at the bottom her *vāhana*, the lion, is represented. The figure of the Dēvī is adorned with *kirīṭamakuṭa*, *channavīra*, *grāivēyakas*, *kūchabandha* and *pūrṇōruka*.

SCULPTURES FROM RAMAYANA, MAHABHARATA, BHAGAVATA AND OTHER PURANAS

RĀMA AND LAKSHMAṆA PROTECTING THE YĀGA PERFORMED BY VIŚVĀMITRA

This theme is beautifully depicted on the north wall of the *garbhagṛīha* of the Chennakēśava temple at Pushpagiri. In this, the great sage Viśvāmitra is shown seated on a pedestal with his left leg folded and resting on the seat and the right leg bent and held in the *utkūṭika* pose, in front of the sacrificial fire. He offers something like *ājya* with his right hand and keeps the left hand on the left knee. To the right of the sage, two young princes ŚrīRāma and Lakshmaṇa are shown standing. They wear *kirīṭamakutaś* and other princely ornaments. Both Rāma and Lakshmaṇa hold each a bow in their left hands and arrows in their right hands. They are protecting the *yāga* performed by Viśvāmitra.

SITĀ-RĀMA KAḢYANA (Pl.45)

This theme is depicted on the north wall of the same temple. Here Śrī Rāma stands in the middle with a slight bend in the right leg and keeping the left leg firm on the ground. He is adorned with all the ornaments of a bride groom. He holds the right hand of Sitā with his left hand in the *pānigrahaṇa* ceremony. Sitā attired in beautiful ornaments stands to the left of Rāma. She keeps the left hand hanging down. King Janaka, standing to the right of Rāma, holds a water vessel in his two hands pouring the holy water into the right hand of Rāma which is out stretched by him. At the bottom, below the palm of the right hand of Rāma is a dwarf holding a vessel on his head to receive the holy water from the hand of Rāma.

KING DAŚARATHĀ REPENTS: CAUSE FOR HIS GRIEF IN OLD AGE

On the *adhishṭhana* of the Umāmahēśvara shrine at Pushpagiri the cause for the grief of the Daśaratha in his old age is well depicted. A young man called Śrāvana is shown carrying his blind and aged father and mother, the devoted son is shown taking water in two carriers from a water pond. When he was thus taking water from the pond an arrow struck him and pierced through his body. The young man is represented here with an arrow pierced through his body and holding two water carriers in his two hands. King Daśaratha is shown aiming his arrow in the direction from which he heard the sound of an elephant made by it while taking water. Actually the sound was the result of taking water into the carriers by the young man.

THE EPISODE OF THE GOLDEN DEER

On the *adhishṭhāna* of the *maṇḍapa* in front of the Chennakēśava group of temples, the episode of the golden deer and Sītā is depicted in two panels. In the first one, Sītā is shown seated on a pedestal. She has two arms and holds a lotus in the right hand and keeps the left hand on her leg. The figure of Lakshmaṇa is shown standing to her left and holds the bow and arrow in his two hands. To the right of Sītā is Rāma attacking the golden deer shown running in front of him. He holds the bow and arrow in his two hands aiming at the deer.

In the second panel, Sītā is shown asking Rāma for the golden deer. To their left, Lakshmaṇa is represented as standing and carrying bow and arrow in his two hands. Next to this scene Rāma is shown aiming his arrow at the golden deer which runs in front of him by turning its head back.

ABDUCTION OF SĪTĀ BY RĀVAṆA AND ATTACK OF JAṬĀYU

On the same *adhishṭhāna*, the episode of the abduction of Sītā by Rāvaṇa and attack of Jaṭāyu is well represented. In this panel Sītā is shown seated on a chariot drawn by horses with a charioteer. To the left of this chariot is Rāvaṇa represented with three heads and ten arms. Instead of ten heads, Rāvaṇa has only three heads. He carries sword, *triśūla*, *gada*, etc., in his hands. He is attacking a huge bird called Jaṭāyu standing in front of the chariot and obstructing the movement of the chariot.

VĀLI AND SUGRĪVA

On the same *adhishṭhāna*, Vāli and Sugrīva are shown as engaged in a serious wrestling bout. To their right Rāma and Lakshmaṇa are standing and seems to be looking for an opportunity to kill Vāli the brother of Sugrīva. They are holding bows and arrows in their hands as usual.

On a pillar of the *mahāmaṇḍapa* of the Ranganātha temple at Gaṇḍikōṭa, Vāli the king of the Kishkinda is shown engaged in a hand to hand fight with his brother Sugrīva. Both Vāli and Sugrīva are represented as men having monkey faces and tails.

EPISODE OF AÑJANĒYA DEPUTED IN SEARCH OF SĪTĀ

On the *adhishṭhāna* of the *mukhamaṇḍapa* of the Chennakēśava group of temples at Pushpagiri, there are two panels from the Rāmāyaṇa in which Rāma gives his *anguliya* as a mark of identification to Āñjanēya when he was deputed to search for Sītā and in the next scene Āñjanēya, after finding Sītā in the Aśokavana, receives another *anguliya* from Sītā. In the first panel Rāma standing in *dvibhanga*, holds the bow in the left hand and the arrow in the right hand. He is dressed like a sage in accordance with the description in Rāmāyaṇa regarding the dress of Rāma, Sītā and Lakshmaṇa while they were in forests during *aranyavāsa*. The hair is arranged like a knot on the top of his head. He wears *yajñōpavīta*. To the left of Rāma is the figure of Āñjanēya standing with his two hands held in *añjali mudra*. In the next panel, Sītā is shown seated under a tree and with the right hand she gives an object (*anguliya*) to Āñjanēya. Āñjanēya standing to her right stretches his two hands to receive the object from Sītā.

VIBHISHAṆA JOINS RĀMA

In this panel in which Vibhishana joins Rāma is very well depicted on the Santāna-mallēśvara temple at Pushpagiri. Rāma is shown seated on a stool with his left leg hanging down while the right leg bent and rests on the left leg. He keeps his right hand in

Vyākhyāna mudra and keeps the left hand on the bent left leg. To the left of Rāma is the figure of Āñjanēya standing on a pedestal. Just to the left of Āñjanēya is the figure of Vibhishāṇa, the brother of Rāvaṇa. He is graced with ornaments of a king. He keeps his two hands in *añjali mudra*. Towards the right of Rāma stands Lakshmaṇa in *tribhanga* keeping his right hand on the bent waist or *kaṭi* and a bow in the left hand.

THE EPISODE OF SAÑJIVINI

On a pillar of the *mahāmaṇḍapa* of the Kōdaṇḍarāma temple at Voṇṭimiṭṭa, the exploit of Āñjanēya in bringing Sañjivini to infuse new life to Lakshmaṇa is depicted. Āñjanēya is shown giving Sañjivini leaves to Rāma to bring consciousness to Lakshmaṇa. In this panel, a *Rishi* is shown seated under a tree. In front of the sage stands Āñjanēya keeping his two hands in adoration. It seems that the sage is advising Āñjanēya to give Sañjivini to Lakshmaṇa. In the next scene Lakshmaṇa is shown lying unconscious keeping his head on the legs of seated Rāma. Āñjanēya standing in front is giving Sañjivini leaves to Rāma. In the next scene Lakshmaṇa is shown standing erect. Rāma is shown embracing Āñjanēya who stands to his left (Pl. 48).

PANELS FROM MAHĀBHĀRATA

Several sculptures from *Mahābhārata* are depicted on the pillars, walls of the temples, etc. The story of Kirātārjunīyam described under Pāsupathadānamūrti aspect of Śiva, Krishṇa riding the chariot of Arjuna during the great war, and other such panels from *Mahābhārata* are well depicted.

KRISHṆA AS GĪTĪPADEŚAMŪRTI ⁷²

This sculpture is found on the south wall of the *garbhagṛiha* of the Santānamallēśvara temple at Pushpagiri (Pl. 8). Here, Krishṇa is shown seated on a *pīṭha* with his right leg bent at the knee and resting on the seat, while the left one is kept bent in the *utkūṭikāsana* posture. He has four arms and holds *chakra* in the upper right hand, *śankha* in the upper left, keeps the lower right hand bent at the elbow in *sūchi hasta* pose pointing towards Arjuna who stands to his left and the lower left hand stretched forward rests on the left knee. He is adorned with a *kiriṭamakuṭa*, *chakrakuṇḍalas*, *grāivēyukas*, *yajñōpavīta*, girdle and *pūrṇōruka*. His head is slightly tilted towards Arjuna. Arjuna stands to the left of Krishṇa in *samapādathānaka* attitude and looking towards Krishṇa. He keeps his two hands in *añjali mudra* on his chest. A bow hangs on his left shoulder and a quiver on the back of his right shoulder. He wears *kiriṭamakuṭa*, *chakrakuṇḍalas*, *grāivēyukas* and *pūrṇōruka*.

Another panel from *Bhāgāvata*, found on the southern wall of the Chennakēśava temple at Pushpagiri is the churning of the milk ocean by Dānavas and Dēvatas. Krishṇa and his exploits from his child hood are described earlier.

OTHER SCULPTURES

LAKULIŚA

The *S'ivapurāṇa* and the *Kūrmapūrāṇa* furnish a list of twenty-eight *avatāras* of Śiva called *yōgāchāryas*, the last of these being the great *guru* Lakuliśa or Nakuliśa.⁷³ Lakuliśa, the systematiser of the Pāśupata Śaiva cult, is said to have been born at Kayavarōhana (Karvan in Guj'rat) some time between A.D. 75 and 125.⁷⁴ The Pāśupata school of Śaivism attained predominant position during the Kākatiya period and spread into the Cuddapah region also. Pushpagiri was an important centre of Pāśupata Śaivism.

An image of Lakuliśa is noticed at Pushpagiri and now placed in the pillared cloister of the Vaidyanāthasvāmi temple (Pl. 23). In this example, Lakuliśa is shown seated cross legged on a pedestal. He has four arms and carries *akṣamaḍa* in the upper right hand, palm leaves in the upper left hand, *daṇḍa* coiled by a serpent in the lower left hand and a bowl in the lower right hand which rests on his right leg. The hair on his head is arranged in honey suckle design.

DEVOTEES

Images of devotees or *bhaktas* are found in the Mōpūru Bhairavēśvara temple at Nallacheḡuvupalle and also at Pushpagiri.

The image of a female devotee, found in the Mōpūru Bhairavēśvara temple, is shown seated cross legged and keeping her two hands in *añjali mudra*. Her half closed eyes indicate that she is in deep meditation. The hair on her head is dressed and tied to the right in the bun shape. She wears *chakraṇḍalas*, necklace and a *hāra*. On another slab at the same place the figures of a male and a female embracing each other are very beautifully represented. Their half closed eyes indicate that they are in meditation.

A COUPLE WITH AN ATTENDANT

On the back wall of the Santānamallēśvara temple, the figures of a male and a female are beautifully sculptured (Pl.25.) They are characterised as an hunter and a hentress. The male figure standing to the right has two arms and holds bow and arrows in the right hand and with the left hand embraces his love standing to his left. He is provided with well built body dressed with *ardhōruka*, *chakraṇḍalas*, etc. He has a beard and moustache. The hair on his head is knotted together on the right. The female figure is also attractive. The sculptor succeeded in depicting the feminine beauty by giving her

long legs, stout thighs, broad hips, slim waist, well developed bust and round face. She stands on her right leg while the left leg bent at the knee rests on the legs of another seated male figure to her left. She is clad in *ardhōruka*. She wears *chakrakunḍalas*, necklace and a long *hāra* of beads. The hair on her head is combed and knotted to right. She has two arms and holds bow and arrows in her left hand. As she is standing on one leg, she balances herself by embracing her lover with her right hand on his shoulders. The man to her left is shown seated by keeping one leg above the other. He has also a beard, moustache, *chakrakunḍalas*, armlets, etc. He holds the left foot of the female figure that rests on his legs with his left hand while his right hand holding an arrow like object is shown either painting her foot or removing a thorn. The figure of a dog is shown to the right.

HERO STONES

“Even the common soldier when he fell fighting was cherished by his compatriots. The spot was usually marked by a stone bearing on it the name and the fame of the fallen hero. Such hero stones also some times became objects of worship. This custom survived till atleast the tenth century in the Tamil and Kannada countries where several inscribed hero stones bearing dates in the ninth and tenth centuries and answering to the description given of them in Sangam literature have been brought to light. The setting up of memorial stones for this and other purposes was so common that, at an early date, literary convention came to standardise the procedure adopted on such occasions”.⁷⁵

The hero stones are noticed at several places in Cuddapah district. Some of them even belong to the thirteenth century A.D. There are many hero stones sculptured very beautifully and lying within the courtyard of the Mōpūru Bhairavēśvara temple (Pl. 20). An inscription on a hero stone dated in S. 1233 (A.D. 1311) records the death of Āhubalanātha, the hero who had gone on an expedition to the Mārjāvaḍi country and died at Dhāratirtha. The figure of several heroes are very well depicted on stone. One hero is shown riding fast on a horse holding a javelin in his right hand. Some heroes are shown standing and each holding a sword. The sculptor succeeded in carving the figures of heroes in different styles of dress, hair dress, moustache, etc.

At Pushpagiri there are as many as seventeen hero stones. The heroes are shown in different activities. For example some of the sculptures found on the hero stones represent heroes in the act of fighting others. In some, they are shown alone holding a bow, arrow and *khaḍga* or a dagger. All dressed with the lower garments only and they are tied up round the waist. Some of them are shown riding on horses with a sword in their hand. On all these hero stones, a *linga* is shown at the top flanked by a Sun and a crescent Moon, and a devotee with his two hands in *añjalimudra*. Sometimes a female figure is shown with a *chauri* in her hand.

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37. *Ibid.*, Pp. 259-270
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GLOSSARY

<i>Abhaya mudra</i>	: A hand pose to convey protection or assurance. In this, the palm of the hand is fully open and the fingers point upwards. The palm faces the onlooker.
<i>Āgma</i>	: Any sacred literature; generally applied to the ritualistic texts belonging to Śiva Viṣṇu.
<i>Agni</i>	: Flame or fire.
<i>Airāvata</i>	: The name of the elephant, that serves as the vehicle of Indra, the king of gods.
<i>Akṣhamāla</i>	: Rosary of beads.
<i>Añjali mudra</i>	: A hand pose in which the palms of the hands are kept close to each other and the folded hands are made to rest on the chest.
<i>Ankuṣa</i>	: A goad.
<i>Apsaras</i>	: Celestial nymphs.
<i>Ardhōruka</i>	: Lower garment upto kness or shorts.
<i>Āsana</i>	: The word in Sanskrit may mean a seat or an attitude.
<i>Aṣṭhāparivāra</i>	: Eight separate shrines surrounding the main temple.
<i>Atibhanga</i>	: Body bent at many places.
<i>Ayudha</i>	: Weapon.
<i>Bāṇa</i>	: Arrow.
<i>Bhanga</i>	: Deflexions of parts of human frame.
<i>Bhūta</i>	: Goblin.
<i>Bhūtamaḷa</i>	: A frieze of goblins shown below the roll cornice moulding.
<i>Chakra</i>	: Wheel or disc. It is the characteristic symbol of Hindu god, Viṣṇu or his incarnations and the goddess Durgā.
<i>Chāmara</i>	: Fly Whisk.
<i>Channavīra</i>	: An ornament hung round the neck by a string so as to lie over the chest.
<i>Chatura</i>	: A mode of dance of Śiva.
<i>Chinmudra</i>	: The thumb and the index finger joined with the other fingers upraised.

<i>Ḍamaru</i>	: Small drum such as is carried by the Hindu god Śiva.
<i>Daṇḍahasta</i>	: A hand pose in which the hand is thrown forward and held straight like a stick or like the trunk of an elephant.
<i>Daṇṭa</i>	: Tusk.
<i>Dēvakōshṭas</i>	: Niche for the reception of divine sculpture.
<i>Dhanus</i>	: Bow.
<i>Dhyāna mudra</i>	: Same as <i>yōga mudra</i> .
<i>Dīkṣāla</i>	: A regent of a quarter. These are eight in number.
<i>Dvārapāla</i>	: Door keeper. They are generally found on the door frame of the cella in Deccan and North. In the South, they are generally placed outside the main temple unit at the door way of the <i>ardhamanḍapa</i> , or <i>antarāla</i> or <i>mukhamanḍapa</i> . In the later temples, they are also represented on the door frames of the cella, <i>antarāla</i> , <i>ardhamanḍapa</i> , <i>mukhamanḍapa</i> and <i>gōpura</i> gateway.
<i>Dvārapālikas</i>	: Female door keepers.
<i>Dvibhanga</i>	: Body bent at two places.
<i>Gaḍa</i>	: Club.
<i>Gaja</i>	: Elephant.
<i>Gajahasta</i>	: Same as <i>Daṇḍahasta</i> .
<i>Gajathāra</i>	: Row of elephants carved on a band in the plinth or <i>adhishṭhāna</i> .
<i>Gaṇa</i>	: A dwarf follower of Śiva.
<i>Gandharvas</i>	: Angels or demi-gods. They live in the sky.
<i>Garuḍa</i>	: Eagle, vehicle of Viṣṇu.
<i>Ghaṇṭa</i>	: Bell.
<i>Graivēyaka</i>	: Neck ornament.
<i>Hamsa</i>	: The goose. The vehicle of Brahmā.
<i>Haṁsamāla</i>	: A row of geese carved on the <i>valabhi</i> moulding below the cornice.
<i>Hiraṇyagarbha</i>	: The womb of a golden egg from which Brahmā is said to have born. Another name for Brahmā.
<i>Jaṭa</i>	: Plait of hair.
<i>Jaṭāmakuṭa</i>	: Crown made up of matted hair done in the form of a tall cap.
<i>Jñāna mudra</i>	: A hand pose in which "the tips of the middle finger and of the thumb are joined together and held near the heart with the palm of the hand turned towards the heart".
<i>Kamanḍalu</i>	: Vessel with a handle and spout in the front. Generally used by Brahmā and ascetics.
<i>Kankarā</i>	: Wristlet.
<i>Kapāla</i>	: Human skull.
<i>Kapālamāla</i>	: Garland of human skulls.

- Karaṇḍamakūṭa* : Crown made in the shape of a *karaṇḍa*. It is short in height and small in size. It is worn by subordinate gods and goddesses.
- Karṭāri* : Pose of the hand wherein the index and the middle fingers upraised in the shape of a pair of scissors.
- Kaṭakahasta* : Pose of the hand wherein the tips of fingers are loosely applied to the thumb so as to form a ring.
- Kaṭihasta or Kaṭyavalambita* : A hand pose in which "the arm is set down so as to hang by the side of the body, and the hand is made to rest on the loin, indicating thus a posture of ease."
- Kaṭisūtra* : The belt going round the loins.
- Kēyūra* : Ornament for the shoulders.
- Kaḥḍga* : Sword.
- Khaṭvanga* : Long bone surmounted by human skull.
- Khētaka* : Shield.
- Kinnara* : Celestial musicians; Their upper half is human, male or female, and the lower half in bird or horse.
- Kirīṭamakūṭa* : Conical cap sometimes ending in an ornamental top carrying a central pointed knob. It is covered with jewelled-discs in front or on all sides, and has jewelled bands round the top as well as the bottom.
- Kīrtimukha* : The Face of glory; lion face.
- Kōshṭa* : Niche.
- Kuchabandha* : Breast band.
- Kukkuṭa* : Cock.
- Kumbha* : A bulbous moulding.
- Kuṇḍalas* : Ear ornaments
- Āūrma* : Tortoise
- Linga* : The Phallus symbol of Śiva; a cylindrical stone.
- Makara* : A mythical animal with the face of crocodile; the mount of Gangā.
- Makaraṭōraṇa* : A decorative motif with *makara* at either end supporting the garland. It is either arched or straight. It occurs either at the apex of a niche or on the door lintel or on the gateway lintel.
- Mañjīras* : Ornament worn below the ankle.
- Mākhala* : Waist band or ornament.
- Mithuna figures* : Amorous couples; pairs of lovers.
- Mōḍaka* : Sweet-meat or ball of rice.
- Mṛiga* : Deer or black buck.
- Mudra* : Hand pose.
- Mūlabhēra* : The main deity installed in the sanctum.
- Ṛga* : A serpent, a cobra; a mythical creature, half-serpent and half-human.

Glossary...

<i>Nāgini</i>	: The female counterpart of 'nāga'.
<i>Nandi</i>	: Bull, Śiva's mount.
<i>Navagraha</i>	: Nine planets.
<i>Nilōtpala</i>	: Blue lily.
<i>Pādavalaya</i>	: Rings worn above the ankle.
<i>Padma</i>	: Lotus.
<i>Padmāsana</i>	: Lotus-seat.
<i>Padmapīṭha</i>	: Lotus pedestal.
<i>Pāduka</i>	: Wooden sandals.
<i>Paraśu</i>	: Battle-axe.
<i>Parivāra dēvata</i>	: A subsidiary deity, which is subordinate to and attendant upon the main deity.
<i>Pāśa</i>	: Noose.
<i>Pīṭha</i>	: Pedestal.
<i>Prabhāmaṇḍala</i>	: A circular halo that is shown close to the head; an arch that surrounds the whole person of a god.
<i>Pūrṇōruka</i>	: Lower garment upto the anklets.
<i>Pushpa pōtika</i>	: Lotus corbel.
<i>Ratha</i>	: Chariot or monolithic temple car; a graded projection of the wall.
<i>Rishi</i>	: Sage.
<i>Sakti</i>	: Spear.
<i>Samabhanga</i>	: Standing erect.
<i>Samapāda-</i>	: Standing erect with feet in equal
<i>Sihānakamūrti</i>	position.
<i>Śaṅkha</i>	: Conch shell.
<i>Saptamatṛikas</i>	: The Seven Mothers.
<i>Śilpa śāstra</i>	: Science of sculpture.
<i>Simhalalāṭa</i>	: Lions face.
<i>Simhamukha</i>	: Lions face.
<i>Sruk</i>	: A spoon, round in shape, used for taking out ghee from a ghee pot and for pouring into the sacrificial fire.
<i>S'ruv</i>	: A spoon, oval in shape. It is also used for sacrificial purposes.
<i>Sūchihasta</i>	: Palm with the index finger pointing forward.
<i>Sukhasana</i>	: A sitting posture in which one leg, generally the left one, is folded, rests flat on the seat while the right leg is either hanging down the seat, or the right knee is raised upwards and the right arm is stretched out over the raised knee.
<i>Tāṇḍava</i>	: Śiva's cosmic dance.
<i>Tanka</i>	: Chisel.

- Tarjani* : Hand pose used to frighten a person or to keep him quit. The fore finger is kept pointing upwards as also the thumb. The other three fingers are closed.
- Tribhaṅga* : Standing with three flexions in the body.
- Tripatāka* : A hand pose with the three central fingers upraised and the others folded in.
- Triśūla* : The trident of Śiva.
- Udara bandha* : Stomach belt.
- Utkūṭikāsana* : A sitting posture in which the deity sits with heels kept close to the bottom and with the back slightly curved.
- Utpāla* : Blue lily.
- Vajra* : Thunderbolt.
- Varada mudra* : A hand pose of boon giving. In this the palm facing the onlooker keeps the fingers pointing downwards.
- Vidyādhara* : Angels whose abode is the sky.
- Vīṇa* : A musical instrument.
- Virāsana* : Sitting with the left leg bent at the knee and resting on the seat and the right leg hanging.
- Vismaya* : A hand-pose expressing wonder in which the fore-arm upraised and the palm with all its fingers also upraised and with its back to view.
- Vyaḷamāla* : A frieze of leonine form.
- Vyākhyāna mudra* : A hand-pose indicating expression, "in this hand-pose the tips of the thumb and the fore-finger are made to touch each other, so as to form a circle, the other fingers being kept open. The palm of the hand is made to face the front".
- Vyatyastapāda* : Standing with the legs below the knees crossed.
- Yajñōpavita* : Sacred thread worn across the chest.
- Yālī* : A mythical animal with the face of a lion.

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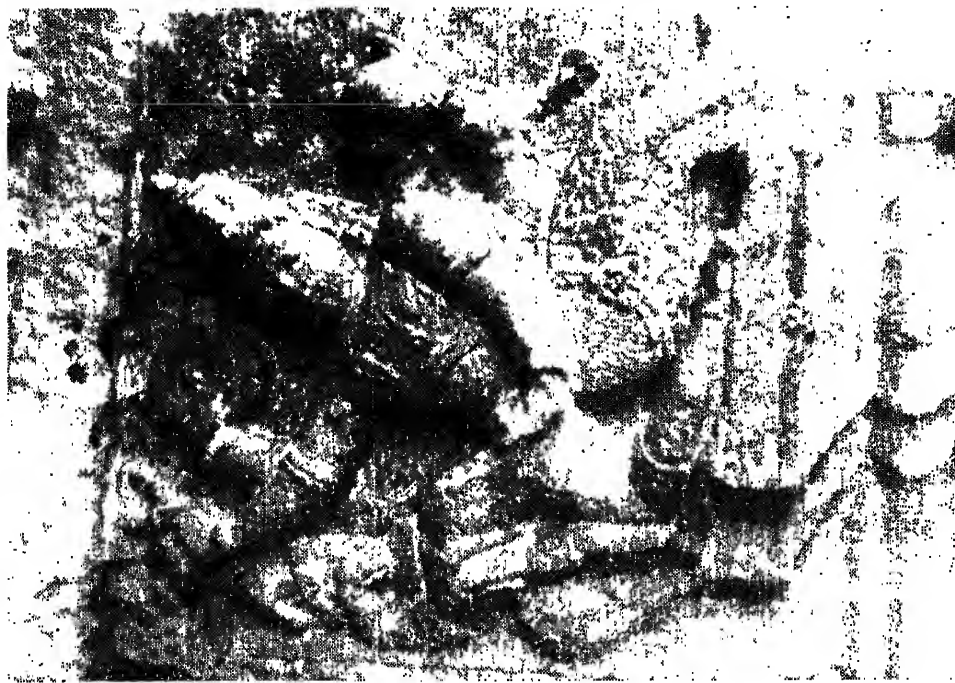
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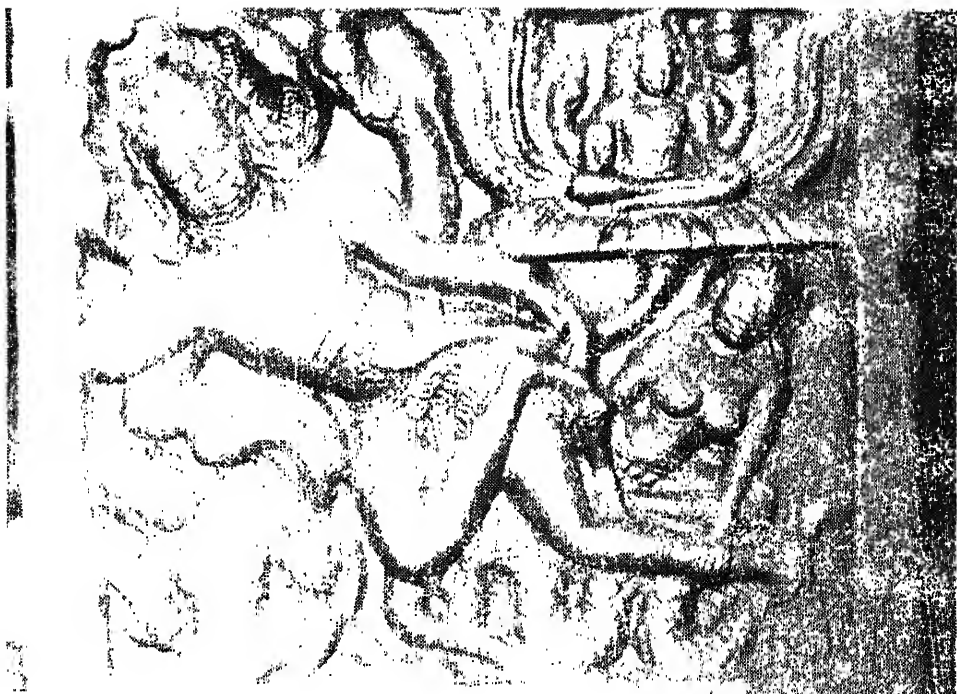
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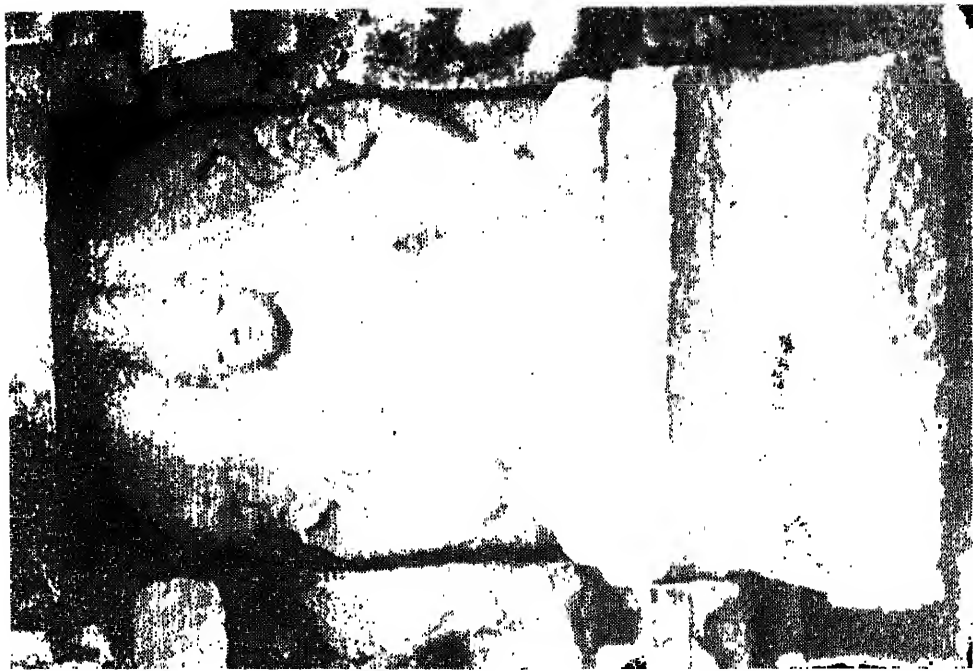
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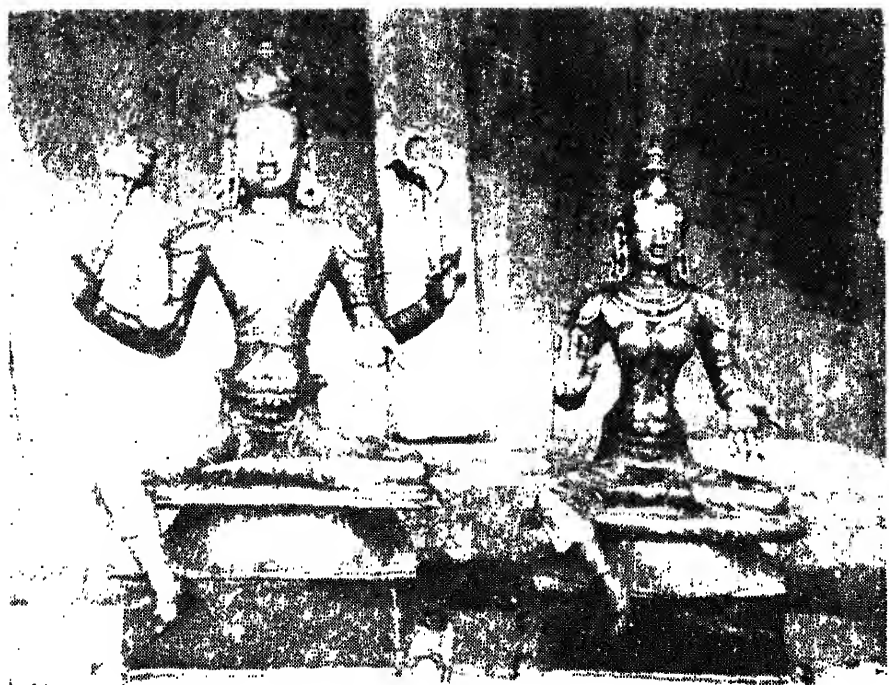
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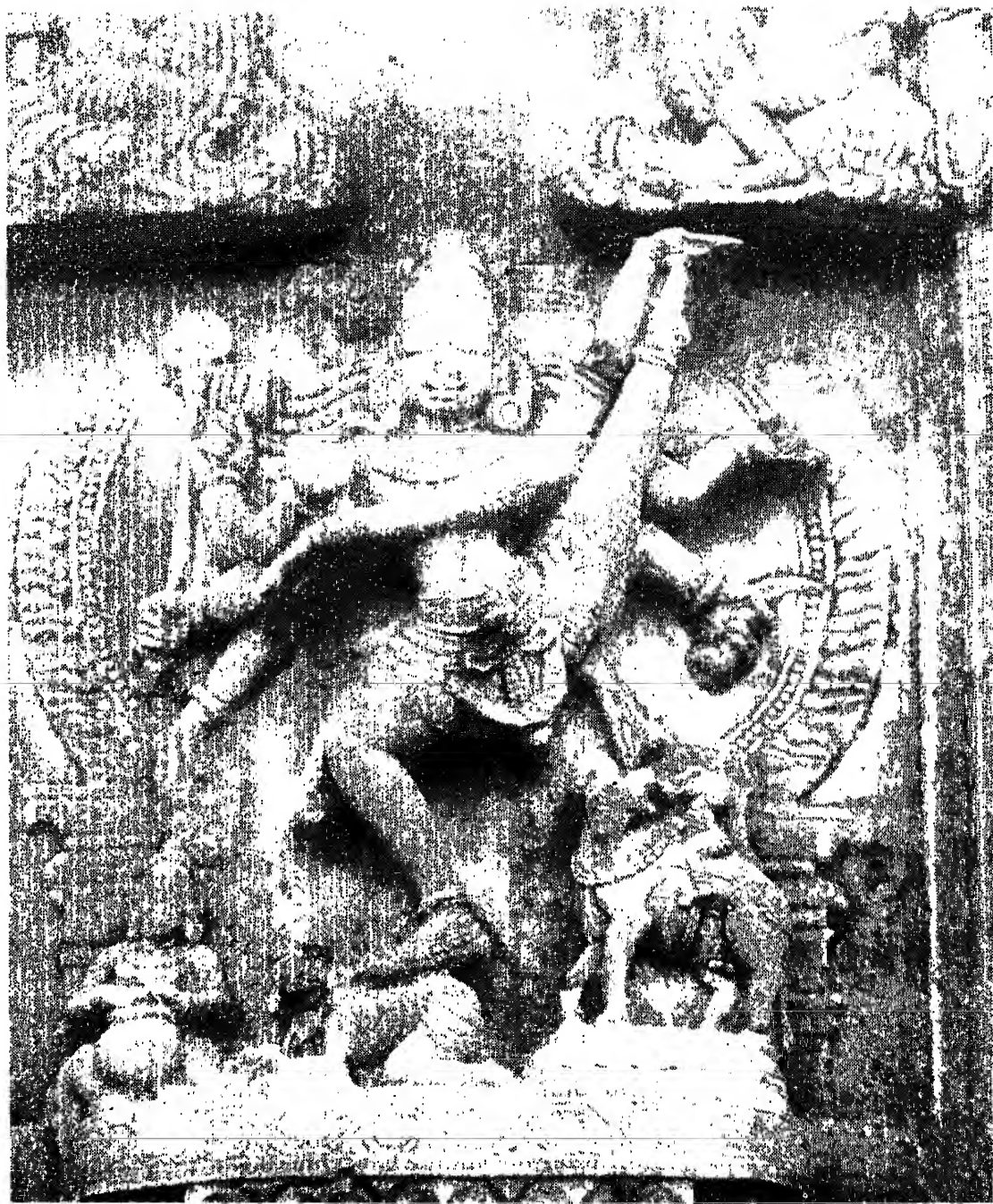
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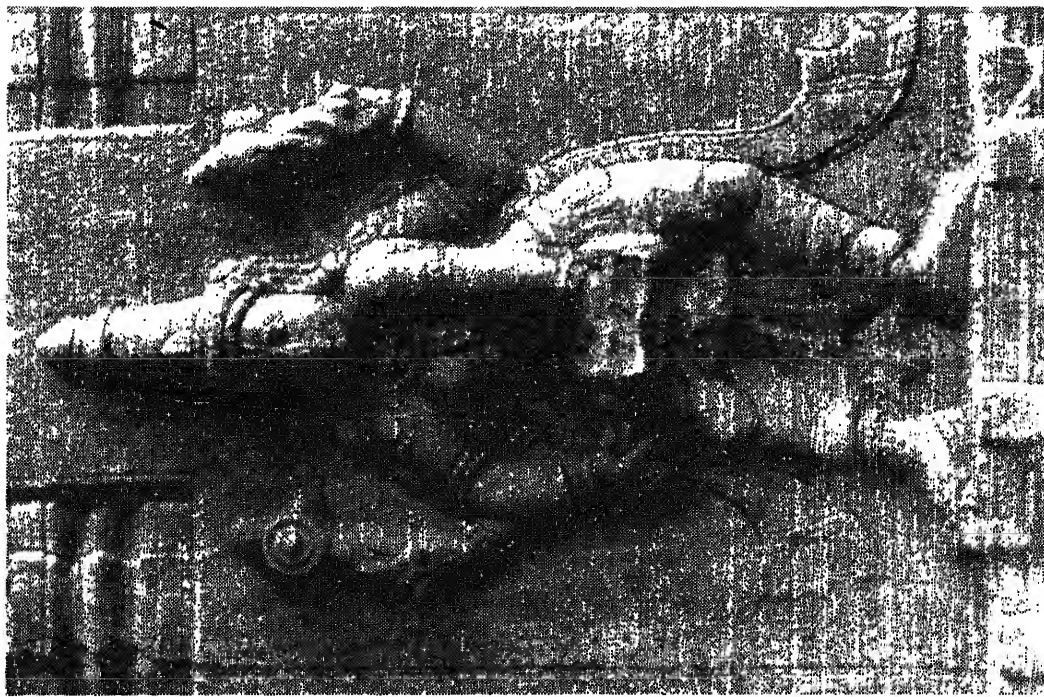
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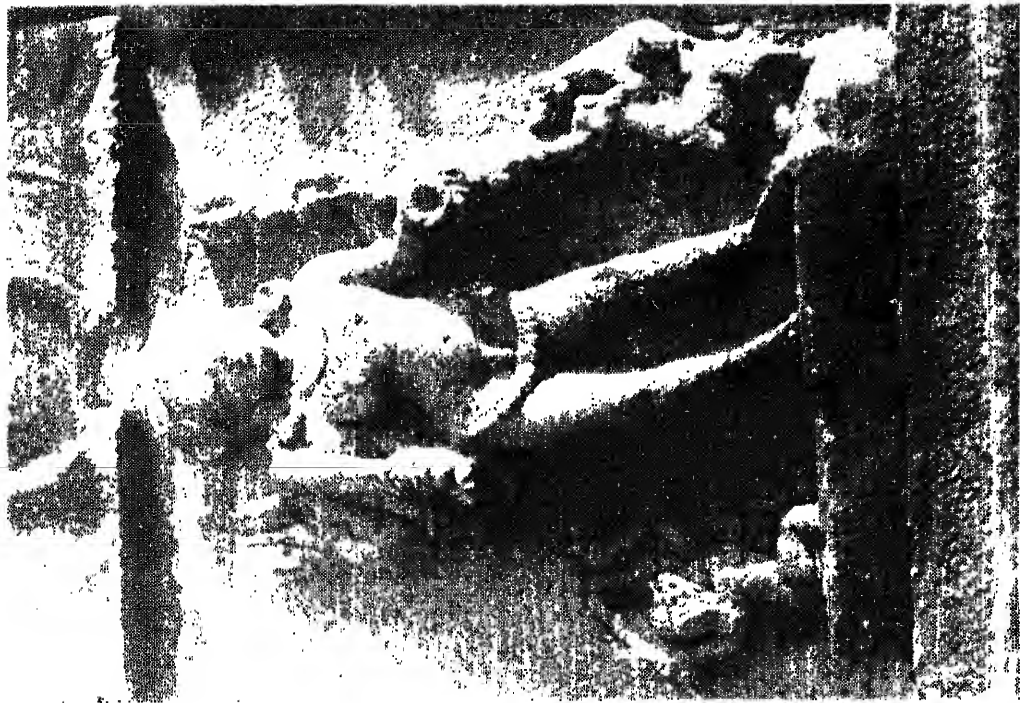
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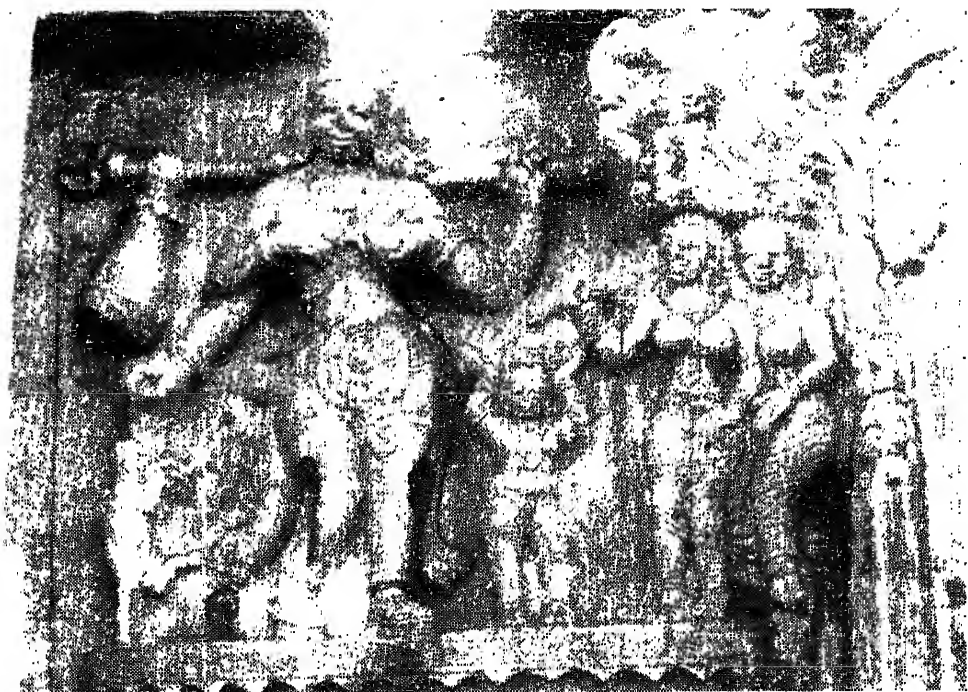
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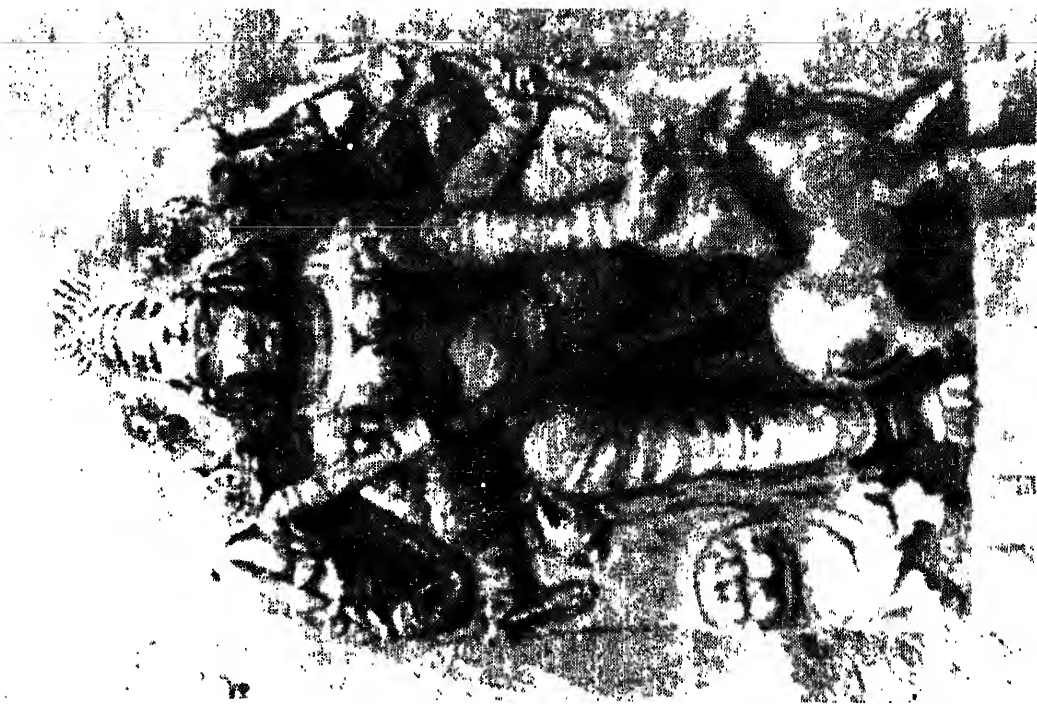
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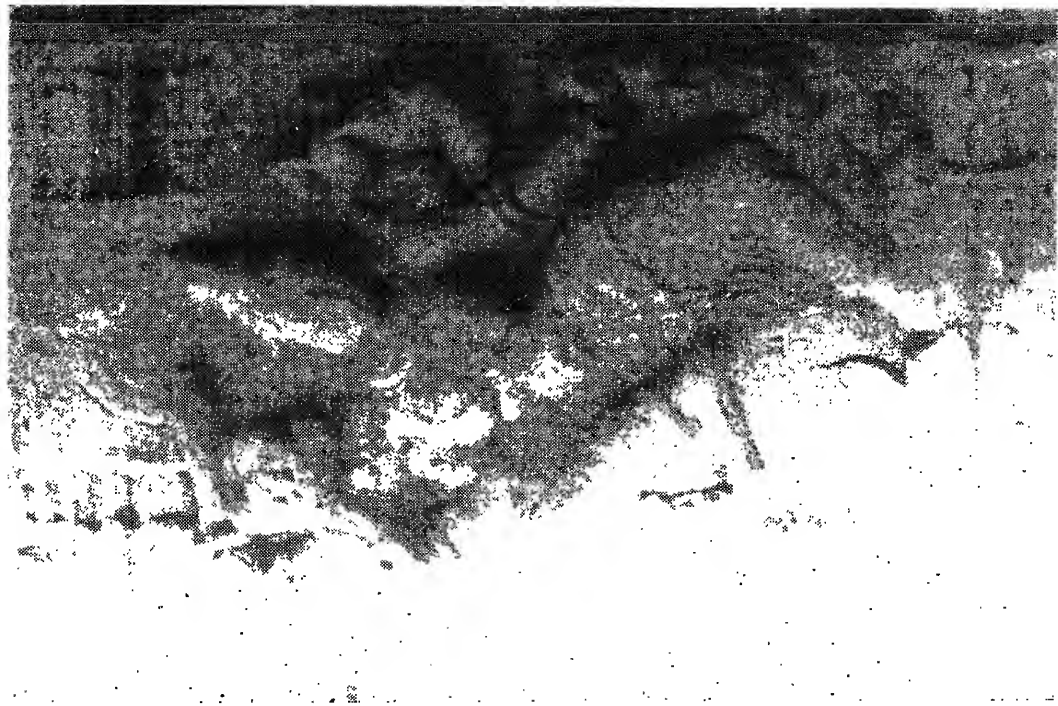
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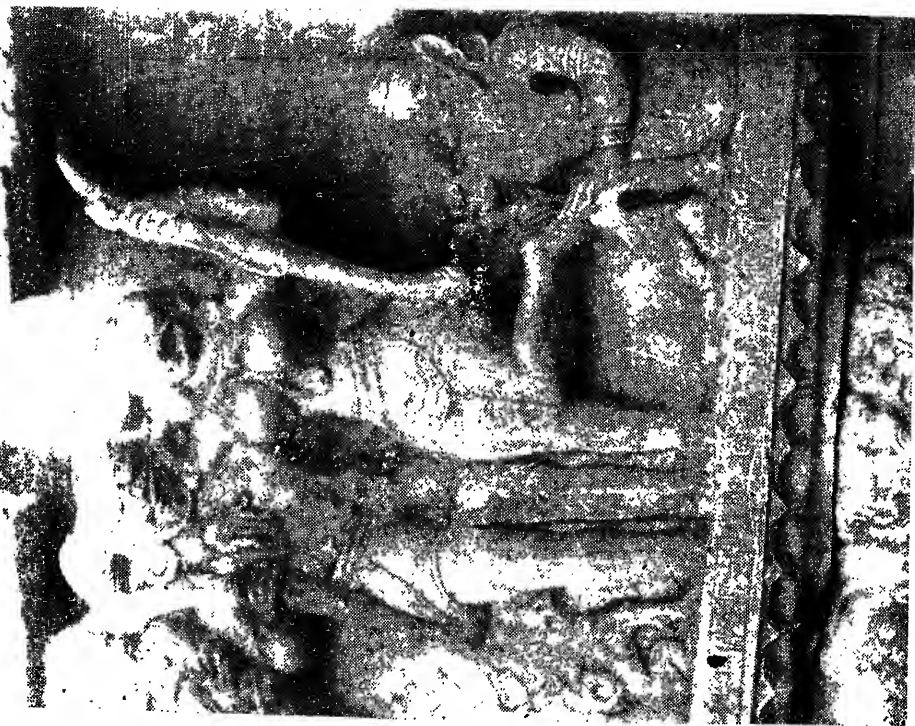
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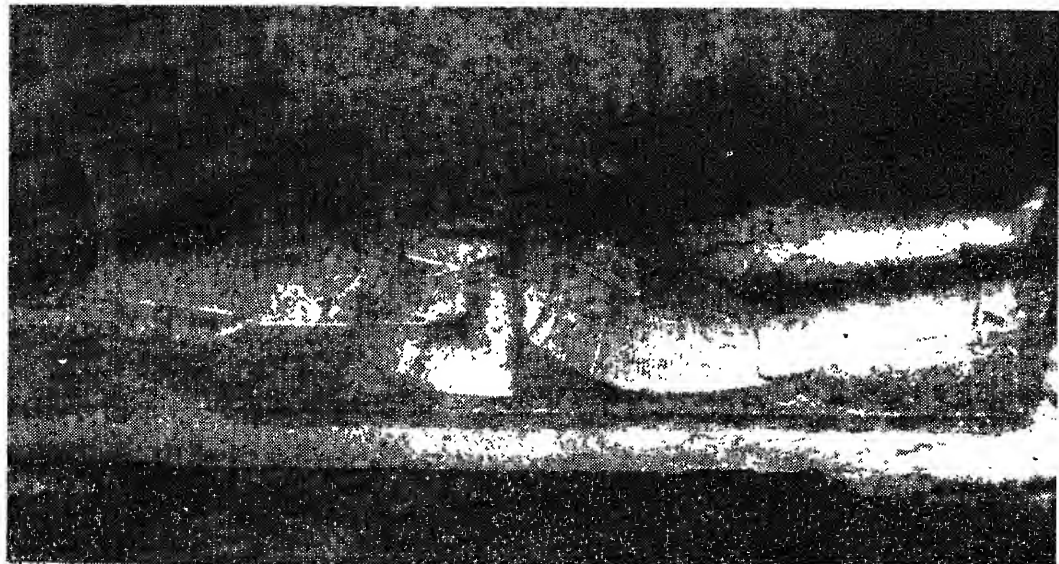
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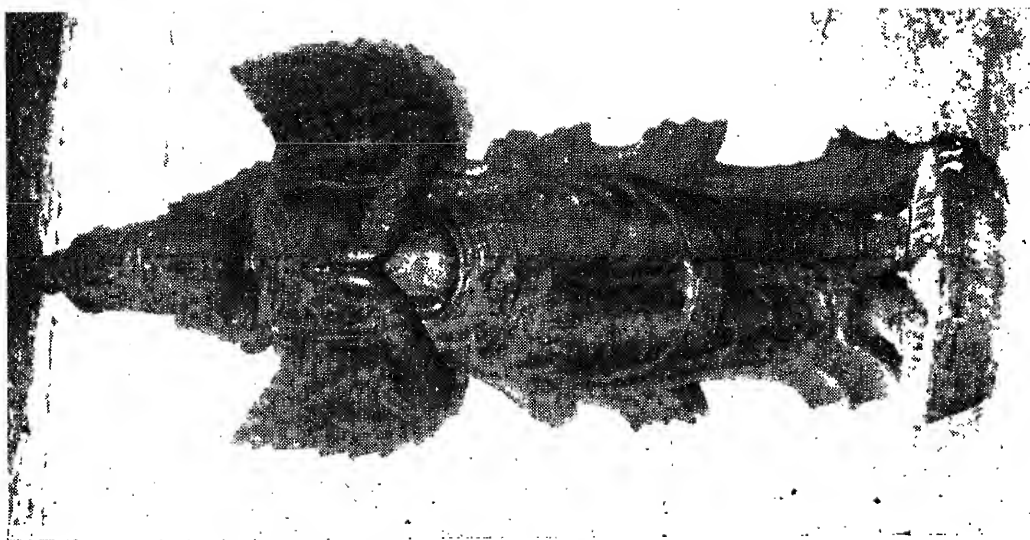
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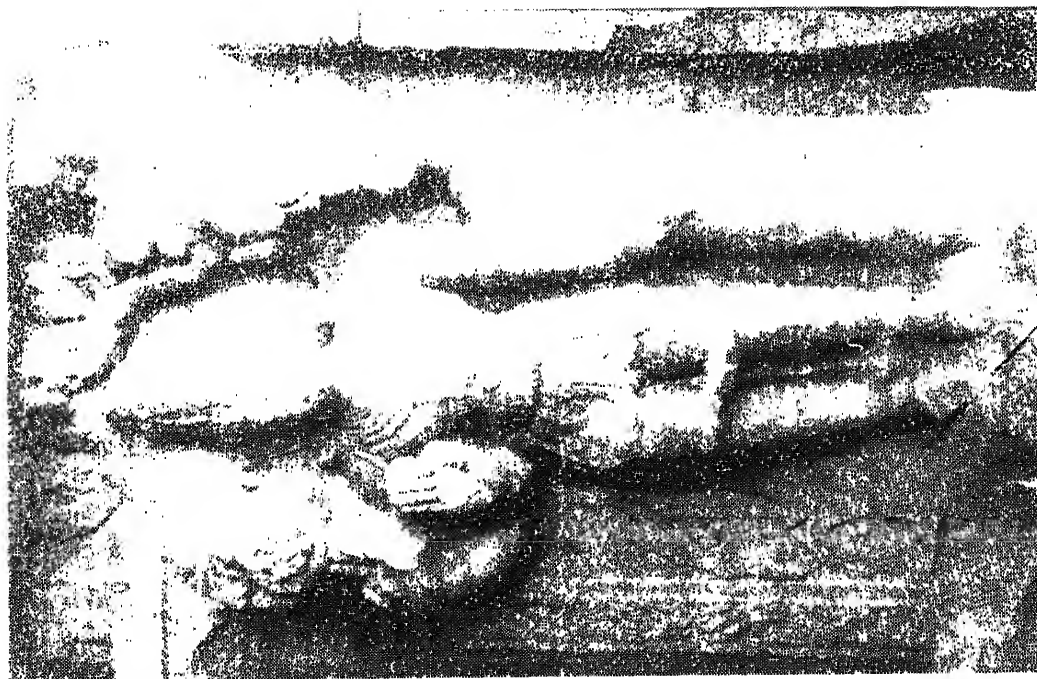
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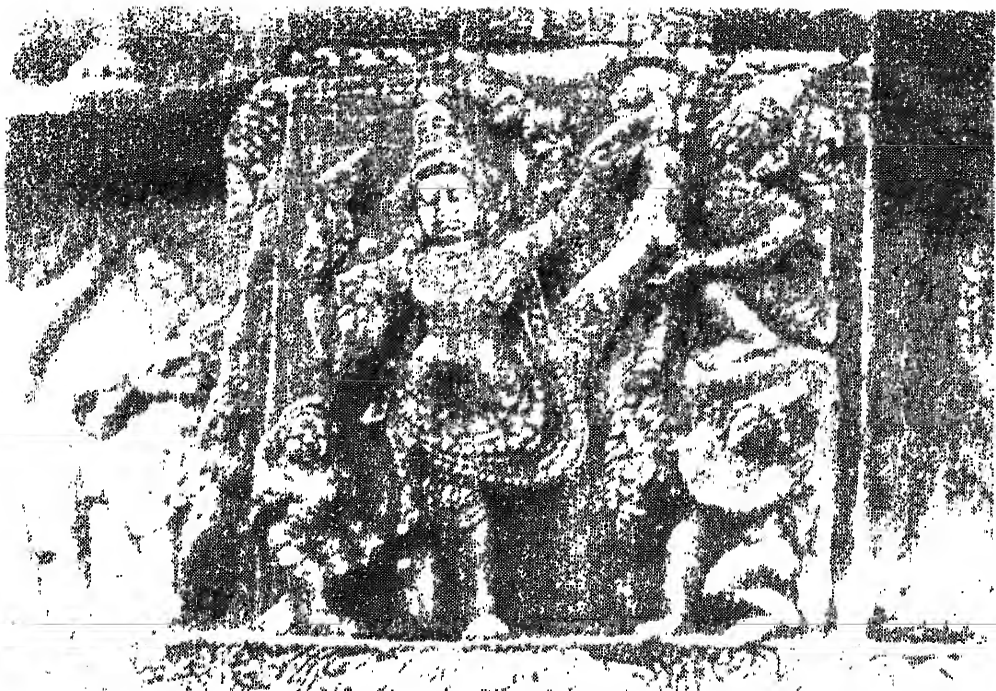
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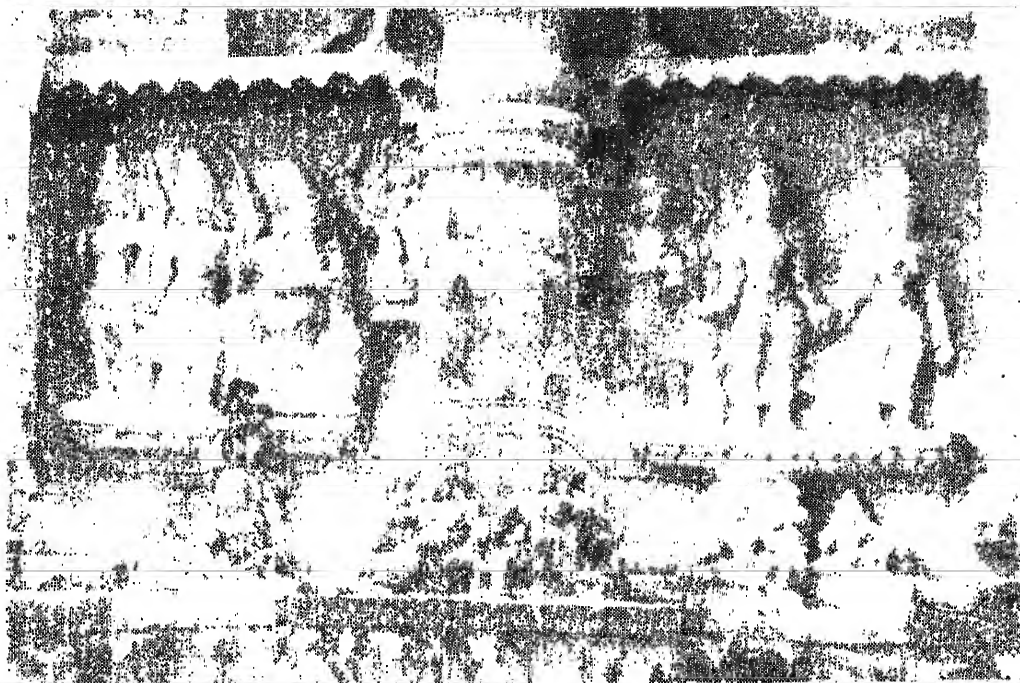
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